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BILLS WEEK OF NOVEMBER 21st

Acts and Houses Listed Alphabetically—Week of November 28th in Parentheses

Keith's

NEW YORK: PALACE—Bessie Clayton & Revue (Palace); Juliet (Alhambra); Harry Kahne; The Langdons; Will Mahoney (Broadway); Royal Gascoignes (Royal); Rae Samuels.

ALHAMBRA—Leo Beers (Palace); Four Mortons (Coliseum); Herbert & Dare (Riverside); Geo. Jessel (Bushwick); Kaufman Bros. (Orpheum); El Cleve (Hamilton, N. Y.); Norwood & Hall.

BROADWAY—Bessie Clifford; Cooper & Ricardo; Edna Dreon; Bert Fitzgibbons (Colonial); Richard Kean & Co. (Syracuse); Geo. McFarlane (Palace); Billie Shaw's Revue.

COLONIAL—Johnny Burke (Riverside); Johnny Dooley; Murray & Gerrich; Musical Hunters; Owen McGivney; Morton & Lewis; Harry Rose; Segal & Irwin; Wife Hunter.

COLISEUM—Clayton & Allman; Wm. & Joe Mandell (Boro Pk.); Marmein Sisters & Co.; Cook, Mortimer & Harvey. (L. H.) B. A. Rolfe & Co.; Wilson Bros.

81ST STREET—Ernest Ball (Philadelphia); The Love Race; Mason & Cole; Geo. & Rae Perry; Roy & Arthur (Philadelphia).

58TH STREET—Elvera Sisters; Frank Gould; Latine & Emery; Lloyd & Rubin; Resista. (L. H.) Frances Dougherty; Flora Finch & Co.; Murray Kissem & Co.; Lane & Harper; Morris & Morris; McLaughlin & Evans.

FORDHAM—Madame Besson & Co. (Philadelphia); Frank Dobson & Sirens; Jim Doherty; The Patricks. (L. H.) Marmein Sisters Co.; Joe Rolly & Co.; Rule & O'Brien.

FRANKLIN—Harry Carroll Revue (Flatbush); Harry Cooper; Lord & Fuller. (L. H.) Wm. & Joe Mandel (Boro Pk.); Unusual Duo (Palace).

FIFTH AVENUE—Black & White; Long Tack Sam & Co.; McCormack & Wallace; Pan-American 4. (L. H.) A Dress Rehearsal (Washington); Lewis & Dody; 2 Ladellas.

HAMILTON—Avon Comedy Four; Mme. Besson (Philadelphia); Billy Glason (Philadelphia); Johnson, Baker & Johnson (Washington); Daisy Nellis (81st St.) H. O. H.—Belle & Caron; Build Your Own Home; Dave Ferguson & Co. (L. H.) Mme. Hermann & Co.; Levine & Co.

JEFFERSON—Juliette Dika; Lang & Byron; B. A. Rolfe & Co.; Rule & O'Brien; Unusual Duo (Palace). (L. H.) Clifford & Johnson; Jim McIntyre & Co.; Miller & Anthony.

125TH STREET—David Quixano & Co.; Donaldson & Van; Clifford Jordan; One on the Aisle. (L. H.) Chas. Ahearn & Co.; Ioleen; Joe Jenny Trio.

REGENT—C. & M. Cleveland (Broadway); Herbert Lloyd & Co.; Miller & Anthony; Ruby & Mitchell. (L. H.) Madame Besson & Co. (Philadelphia); Harry Cooper; Lord & Fuller.

RIVERSIDE—Harry & Grace Ellsworth (Royal); Lillian Leitzel; Carl Randall (Palace); Henry Santrey & Band (Fordham); Harry & Anna Seymour (Fordham); Val & Ernie Stanton (Orpheum); Sealo (Orpheum); Margaret Young (Orpheum).

ROYAL—Burns & Freda (Providence); Carroll & Gorman; Lauri De Vine (Alhambra); Casting Melios; McConnell Sisters (Orpheum); Music Land; Olcott & Mary Ann (Hamilton, N. Y.); Chic Sale (Boston).

23RD STREET—Chas. Ahearn & Co.; Porter J. White. (L. H.) David Quixano & Co.; Morton Jewell & Co. (Orpheum).

BROOKLYN: BORO PARK—Dancing McDonalds; Will J. Ward; Wilson Bros. (L. H.) Cansino Bros. & Wilkins; Clayton & Allman; Juliette Dika.

BUSHWICK—Frank Browne (Boston); Fred Elliott; Huting & Frances; Eddie Leonard (Baltimore); Long & Cotton; Loyal's Dogs (Royal); Piantodosi & Abbott; Allan Rogers & Allen (Riverside); Bert & Betty Wheeler (Palace).

FLATBUSH—Anger & Palcer; The Clown Seal; Thos. J. Ryan & Co. (Bushwick); Sophie Tucker (Riverside); Bob Willis.

GREENPOINT—Dan Coleman & Co.; Morton Jewell & Co. (Orpheum). (L. H.) Babcock & Dolly; Buch Bros.; Hollis Quintette.

ORPHEUM—Roscoe Ails & Co.; Blanche & Jim Creighton (Riverside); Holmes & Lavere (Riverside); Martin & Moore; Dave Roth (Riverside); Singer's Midgets (Colonial); Sybil Vane.

PROSPECT—Buch Bros.; Babcock & Dolly. (L. H.) Long Tack Sam & Co.; Signor Friscoe (Coliseum).

ATLANTA & BIRMINGHAM—The Cromwells; Le Maire & Hayes & Co.; Marcelle Follette & Co.; Monroe & Grant; George Yeoman.

BALTIMORE—Burt & Rosedale (Columbus); Creole Fashion Plate (Washington); DuFor Boys (Columbus); Victor Moore & Co. (Royal).

BATON ROUGE—Clifford & O'Connor; Gibson & Price; Lang & Vernon; Perry Sisters; Summer Eve.

BIRMINGHAM & ATLANTA—Bill, Genevieve & Walters; Three Kitaros; Lewis & Henderson; Morgan & Moran; Stratford Comedy Four.

BOSTON—Ella Beadna & Co. (Providence); Ivan Bankoff (Syracuse); Irene Bordoni; Daly, Mack & Daly; Paul Decker (Orpheum); Gallagher & Shean (Providence); Venita Gould (Hamilton); Miller Girls (Providence); Powers & Wallace.

BUFFALO—Adolphus & Co. (Toronto); Willa & Harold Brown (Toronto); Faber & McGowan (Toronto); Ed Lee Wrothe & Martin (Toronto); Parlor, Bedroom & Bath; Wilton Sisters; Fantino Sisters (Toronto).

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CHARLOTTE & ROANOKE SPLIT—Brown, Gardner & Trahan; Devoy & Dayton; Thomas Potter Dunn; Follette's Monks; Rogert Reilly & Co.

CHATTANOOGA & KNOXVILLE SPLIT—Anderson & Young Players; Hank Brown & Co.; Marion Clare; The Golden Bird; LeVere & Collins.

CINCINNATI—Bert Errol (Louisville); Dawson Sisters; Walter C. Kelly; Pierce & Goff; Silber & North; Sharkey Roth & Witt (Louisville).

CLEVELAND—Lew Dockstader (Indianapolis); Gordon & Ford (Pittsburgh); Jean Granese (Indianapolis); Kay Hamlin & Kay (Cincinnati); Reynolds & Donegan (Indianapolis); Wm. Seabury; Tom Smith (Washington).

COLUMBUS—Bailey & Cowan (Indianapolis); Burns Bros.; Dewey & Rogers; Willie Solar (Indianapolis); Wheeler & Potter; Watson Sisters.

DETROIT—Vaughan Comfort (Youngstown); Dolly Kay (Rochester); Meehan's Dogs; Jim McWilliams (Rochester); Profiteering (Rochester); Rolfe's Revue (Rochester); Russell & Devitt (Rochester); Hal Skelly & Co.

ERIE—Bobbie & Nelson; Niobe; Scotch Lads & Lassies; Lady Tsen Mei.

FAR ROCKAWAY—Rolphe McIntosh. (L. H.) Harry Carroll Revue (Flatbush); C. & M. Cleveland; Dancing McDonalds.

GRAND RAPIDS—Dummies (Detroit); D. D. H. (Detroit); Doris Duncan; Davis & Darrell (Toledo); The Jonnys; Three Lordens (Detroit).

HAMILTON—Clinton Sisters; Denny & Barry (Hipp. Toronto); Rappi (Hipp. Toronto); Spencer & Williams (Buffalo); Under the Apple Tree; Solly Ward & Co. (Fordham).

INDIANAPOLIS—Bobby Folsom; Jas. & Eta Mitchel (Toledo); Jim & Betty Morgan (Cincinnati); Seven Bracks (Cincinnati); Swor Bros.; Van Cleve & Pete.

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LOUISVILLE—Handers & Millss (Cincinnati); Clara Howard (Cincinnati); Mantell & Co. (Indianapolis); Eddie Rias; Clayton White & Co.

LOUISVILLE & NASHVILLE SPLIT—Doyle & Elaine; Edward Hill; Laurel Lee; Lillian's Dogs.

LOWELL—Ames & Winthrop; Dell & Glass; Gertrude Morgan & Co.; H. B. Toomer & Co.; Joe Towle; Yorke Canine.

MOBILE & NEW ORLEANS SPLIT—Corinne Arbuckle; Hall & Shaptro; Josephine & Harrity; Three Wever Girls; Princess Wah-Let-Ka.

MONTREAL—Balliot Four; Clinton & Rooney (Erie); Dale & Burch; Ford Sisters (Hamilton); Herschell Henlere (Syracuse); Herman & Shirley (Hamilton); Vincent O'Donnell (Hamilton); Bessie Rempel & Him.

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TORONTO: HIPP.—Beth Berri; Frozini; Dora Hilton; Lane & Whalen; Muller & Stanley (Hamilton).

WASHINGTON—Joe Darcey (Pittsburgh); Healey & Cross (Pittsburgh); Doris Humphrey's Dancers; Lightners & Alexander; Man of the People; Fritzi Scheff; Techow's Cats; Ben Welch (Phila.).

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AVENUE B—Ubert Carlton; John & Babe Mills; Sam Liebert & Co.; L. Wolfe Gilbert Co.; Weiss Troupe. (L. H.) Dorothy Burton & Co.; Josie Flynn's Minstrels; The McNaughtons; Fred & Al Smith; Arthur Wagner.

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DELANCY ST.—Carlos Circus; Johnson Bros. & Johnson; Little Lord Robert;

(*Continued on page 752*)

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Acts and Houses Listed Alphabetically—Week of November 28th in Parentheses

Keith's

NEW YORK: PALACE—Bessie Clayton & Revue (Palace); Juliet (Alhambra); Harry Kahne; The Langdons; Will Mahoney (Broadway); Royal Gascoignes (Royal); Rae Samuels.

ALHAMBRA—Leo Beers (Palace); Four Mortons (Coliseum); Herbert & Dare (Riverside); Geo. Jessel (Bushwick); Kaufman Bros. (Orpheum); El Cleve (Hamilton, N. Y.); Norwood & Hall.

BROADWAY—Bessie Clifford; Cooper & Ricardo; Edna Dreon; Bert Fitzgibbons (Colonial); Richard Kean & Co. (Syracuse); Geo. McFarlane (Palace); Billie Shaw's Revue.

COLONIAL—Johnny Burke (Riverside); Johnny Dooley; Murray & Gerrich; Musical Hunters; Owen McGivney; Morton & Lewis; Harry Rose; Segal & Irwin; Wife Hunter.

COLISEUM—Clayton & Allman; Wm. & Joe Mandell (Boro Pk.); Marmein Sisters & Co.; Cook, Mortimer & Harvey. (L. H.) B. A. Rolfe & Co.; Wilson Bros.

81ST STREET—Ernest Ball (Philadelphia); The Love Race; Mason & Cole; Geo. & Rae Perry; Roy & Arthur (Philadelphia).

58TH STREET—Elvera Sisters; Frank Gould; Latine & Emery; Lloyd & Rubin; Resista. (L. H.) Frances Dougherty; Flora Finch & Co.; Murray Kissem & Co.; Lane & Harper; Morris & Morris; McLaughlin & Evans.

FORDHAM—Madame Besson & Co. (Philadelphia); Frank Dobson & Sirens; Jim Doherty; The Patricks. (L. H.) Marmein Sisters Co.; Joe Rolly & Co.; Rule & O'Brien.

FRANKLIN—Harry Carroll Revue (Flatbush); Harry Cooper; Lord & Fuller. (L. H.) Wm. & Joe Mandel (Boro Pk.); Unusual Duo (Palace).

FIFTH AVENUE—Black & White; Long Tack Sam & Co.; McCormack & Wallace; Pan-American 4. (L. H.) A Dress Rehearsal (Washington); Lewis & Dody; 2 Ladellas.

HAMILTON—Avon Comedy Four; Mme. Besson (Philadelphia); Billy Glason (Philadelphia); Johnson, Baker & Johnson (Washington); Daisy Nellis (81st St.)

H. O. H.—Belle & Caron; Build Your Own Home; Dave Ferguson & Co. (L. H.) Mme. Hermann & Co.; Levine & Co.

JEFFERSON—Juliette Dika; Lang & Byron; B. A. Rolfe & Co.; Rule & O'Brien; Unusual Duo (Palace). (L. H.) Clifford & Johnson; Jim McIntyre & Co.; Miller & Anthony.

125TH STREET—David Quixano & Co.; Donaldson & Van; Clifford Jordan; One on the Aisle. (L. H.) Chas. Ahearn & Co.; Iolees; Joe Jenny Trio.

REGENT—C. & K. Cleveland (Broadway); Herbert Lloyd & Co.; Miller & Anthony; Ruby & Mitchell. (L. H.) Madame Besson & Co. (Philadelphia); Harry Cooper; Lord & Fuller.

RIVERSIDE—Harry & Grace Ellsworth (Royal); Lillian Leitzel; Carl Randall (Palace); Henry Santrey & Band (Fordham); Harry & Anna Seymour (Fordham); Val & Ernie Stanton (Orpheum); Sealo (Orpheum); Margaret Young (Orpheum).

ROYAL—Burns & Freda (Providence); Carroll & Gorman; Lauri De Vine (Alhambra); Casting Mellos; McConnell Sisters (Orpheum); Music Land; Olcott & Mary Ann (Hamilton, N. Y.); Chic Sale (Boston).

23RD STREET—Chas. Ahearn & Co.; Porter J. White. (L. H.) David Quixano & Co.; Morton Jewell & Co. (Orpheum).

BROOKLYN: BORO PARK—Dancing McDonalds; Will J. Ward; Wilson Bros. (L. H.) Cansino Bros. & Wilkins; Clayton & Allman; Juliette Dika.

BUSHWICK—Frank Browne (Boston); Fred Elliott; Huting & Frances; Eddie Leonard (Baltimore); Long & Cotton; Loyal's Dogs (Royal); Piantodosi & Abbott; Allan Rogers & Allen (Riverside); Bert & Betty Wheeler (Palace).

FLATBUSH—Anger & Pakcer; The Clown Seal; Thos. J. Ryan & Co. (Bushwick); Sophie Tucker (Riverside); Bob Willis.

GREENPOINT—Dan Coleman & Co.; Morton Jewell & Co. (Orpheum). (L. H.) Babcock & Dolly; Buch Bros.; Hollis Quintette.

ORPHEUM—Roscoe Ails & Co.; Blanche & Jim Creighton (Riverside); Holmes & Lavere (Riverside); Martin & Moore; Dave Roth (Riverside); Singer's Midgets (Colonial); Sybil Vane.

PROSPECT—Buch Bros.; Babcock & Dolly. (L. H.) Long Tack Sam & Co.; Signor Friscoe (Coliseum).

ATLANTA & BIRMINGHAM—The Cromwells; Le Maire & Hayes & Co.; Marcelle Follette & Co.; Monroe & Grant; George Yeoman.

BALTIMORE—Burt & Rosedale (Columbus); Creole Fashion Plate (Washington); DuFor Boys (Columbus); Victor Moore & Co. (Royal).

BATON ROUGE—Clifford & O'Connor; Gibson & Price; Lang & Vernon; Perry Sisters; Summer Eve.

BIRMINGHAM & ATLANTA—Bill. Genevieve & Walters; Three Kitaros; Lewis & Henderson; Morgan & Moran; Stratford Comedy Four.

BOSTON—Ella Beadna & Co. (Providence); Ivan Bankoff (Syracuse); Irene Bordoni; Daly, Mack & Daly; Paul Decker (Orpheum); Gallagher & Shean (Providence); Venita Gould (Hamilton); Miller Girls (Providence); Powers & Wallace.

BUFFALO—Adolphus & Co. (Toronto); Willa & Harold Brown (Toronto); Faber & McGowan (Toronto); Ed Lee Wrothe & Martin (Toronto); Parlor, Bedroom & Bath; Wilton Sisters; Fantino Sisters (Toronto).

CHARLESTON—Arena Bros.; Claudia Coleman; Fisher & Hurst; Texas Comedy Four.

CHARLESTON—(L. H.) The Banjoys; The Comebacks; Carpos Brothers; Liddell & Gibson; Morak Sisters.

CHARLOTTE & ROANOKE SPLIT—Brown, Gardner & Trahan; Devoy & Dayton; Thomas Potter Dunn; Follette's Monks; Rogers Reilly & Co.

CHATTANOOGA & KNOXVILLE SPLIT—Anderson & Young Players; Hank Brown & Co.; Marion Clare; The Golden Bird; LeVere & Collins.

CINCINNATI—Bert Errol (Louisville); Dawson Sisters; Walter C. Kelly; Pierce & Goff; Silber & North; Sharkey Roth & Witt (Louisville).

CLEVELAND—Lew Dockstader (Indianapolis); Gordon & Ford (Pittsburgh); Jean Granese (Indianapolis); Kay Hamlin & Kay (Cincinnati); Reynolds & Donegan (Indianapolis); Wm. Seabury; Tom Smith (Washington).

COLUMBUS—Bailey & Cowan (Indianapolis); Burns Bros.; Dewey & Rogers; Willie Solar (Indianapolis); Wheeler & Potter; Watson Sisters.

DETROIT—Vaughan Comfort (Youngstown); Dolly Kay (Rochester); Meehan's Dogs; Jim McWilliams (Rochester); Profiteering (Rochester); Rolfe's Revue (Rochester); Russell & Devitt (Rochester); Hal Skelly & Co.

ERIE—Bobbie & Nelson; Niobe; Scotch Lads & Lassies; Lady Teen Nei.

FAR ROCKAWAY—Rolphe McIntosh. (L. H.) Harry Carroll Revue (Flatbush); C. & M. Cleveland; Dancing McDonalds.

GRAND RAPIDS—Dummies (Detroit); D. D. H. (Detroit); Doris Duncan; Davis & Darrell (Toledo); The Jennys; Three Lordens (Detroit).

HAMILTON—Clinton Sisters; Denny & Barry (Hipp, Toronto); Rappi (Hipp, Toronto); Spencer & Williams (Buffalo); Under the Apple Tree; Solly Ward & Co. (Fordham).

INDIANAPOLIS—Bobby Folsom; Jas. & Eta Mitchel (Toledo); Jim & Betty Morgan (Cincinnati); Seven Bracks (Cincinnati); Swor Bros.; Van Cleve & Pete.

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LOUISVILLE—Sanders & Malise (Cincinnati); Clara Howard (Cincinnati); Mantell & Co. (Indianapolis); Eddie Rise; Clayton White & Co.

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LOWELL—Ames & Winthrop; Dell & Glise; Gertrude Morgan & Co.; H. B. Toomer & Co.; Joe Towle; Yorke Canine.

MOBILE & NEW ORLEANS SPLIT—Corinne Arbuckle; Hall & Shapiro; Josephine & Harrity; Three Wever Girls; Princess Wah-Let-Ka.

MONTREAL—Balliot Four; Clinton & Rooney (Erie); Dale & Burch; Ford Sisters (Hamilton); Herschell Henlere (Syracuse); Herman & Shirley (Hamilton); Vincent O'Donnell (Hamilton); Bessie Rempel & Him.

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TORONTO: HIPP.—Beth Berri; Frozini; Dora Hilton; Lane & Whalen; Muller & Stanley (Hamilton).

WASHINGTON—Joe Darcey (Pittsburgh); Healey & Cross (Pittsburgh); Doris Humphrey's Dancers; Lightners & Alexander; Man of the People; Fritzi Scheff; Techow's Cats; Ben Welch (Phila.).

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(*Continued on page 752*)

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DRAMATIC MIRROR

BESSIE LOVE *who is appearing in a leading rôle with Sessue Hayakawa in his latest picture, "The Swamp"—a Robertson-Cole production*

Page S. Jay Kaufman!

EVERY time I see a foreign picture I wonder why the American films are successes abroad.

I saw Asta Neilson's "Hamlet." The picture made in Sweden. A few days later I saw "The Sheik."

The Hamlet picture is magnificent. It says something. It is not a trivial romance about two still more trivial persons. One is interested all the way and when one leaves the theatre one will remember it. But when one leaves the theater after having seen "The Sheik," all one will remember is that the public that prefers "The Sheik" to the Hamlet is to be pitied.

And please understand that I do not mean to be highbrow. Consider it from the standpoint of the average person. Hamlet in this picture takes for its idea that Hamlet was a daughter and not a son. And Shakespeare's Hamlet so far as story is used too. And the idea rides to the heights. In "The Sheik" the story is wholly without an idea. A girl is abducted by a sheik and finally loves him. Who cares? What does it mean? What does it say? Does it say that being abducted by a sheik is delightful and that girls should try it? Oh, is that it? Or what? And, again, who cares?

But you will care about this Hamlet. You must. It will not allow you not to care. That's why it is a great picture.

And that's why every time I see a foreign picture I can't understand why the American films are successes abroad.

On Plagiarism

George Jean Nathan's explanation of plagiarism in Judge is amusing. And interesting?

He is pro-plagiarism.

He says, in effect, that a great many plays that were produced in America during the war were stolen from foreign sources. And gives several of the sources.

And then shows how since the stealing has ended the plays written by Americans have been nonsense.

In which there is a great deal of truth.

But Nathan is one of the very few men who did not like "The Detour." He includes it in the list of nonsense—my word—and we think he did this, unconsciously perhaps, because he had heard everyone else say it was a very commendable piece of work.

On a Professional Audience

When "The Intimate Strangers" was about to be produced in New York, Miss Burke said to her husband: "I want a dress rehearsal in New York but I want the audience made up of actors and actresses." Mr. Zeigfeld said, "But they are difficult to play to." But Miss Burke had her way. And the following day Broadway was talking about the way the play "went." There were laughs which the actors didn't know were there. And when the following night the first night audience came along, the company was so encouraged by the reception of the night before that the play went with spirit.

For several years I have drawn to the managers' attention the value of a professional matinee of every play. This idea of Miss Burke's is the same thing with an even greater value.

On Otto Kruger

Otto Kruger's performance in "The Straw" would seem to indicate that the less rehearsing the better the performance.

I am told that he learned the part in four days.

And I can understand why the lack of rehearsals helped this rôle. He is a consumptive. But an agile person. A young man who wants to live. His suggestion of hesitancy fits it beautifully. Perhaps this is all backhanded praise. Is it? I wonder. How many actors are there who could have made "fishing" for lines part of a characterization?

In any case it is a splendid result.

On the Young People's Theatre

Mme. Alberti's Young People's Theatre comes to town on the 25th and 26th. The Cort.

Why can't she have a theatre where she can give a performance a month instead of one or two a year? There are enough children for an audience. And surely enough plays as Mme. Alberti has already shown. And in her acts are McKay Morris, Donald Cameron, Lillian Ross, Fay Walker, Glenn Hunter and a dozen others. And *not* amateurs.

And surely at Christmas there should be a week of these performances.

On a Dreiser Play

"The Hand of the Potter," that gripping drama of life written by Theodore Dreiser, will be produced as the second bill of the Provincetown Players some time in December. This is the second of Dreiser's plays to be produced—the other was "The Girl in the Coffin," which was given in one of the Washington Square bills of several years ago. "The Hand of the Potter" has been published in book-form by Boni and Liveright. It is one of those few plays which one reads with the same emotional intensity that is usually reserved for the visualization of a drama.

On the Equity Managers' Co-operative Idea

No one will comment on the rumor that there is to be a cooperative doing of plays. Co-op between a manager and some members of the Equity.

But the idea isn't at all bad.

HELENE CHADWICK

who plays prominent rôles in Goldwyn productions. She recently appeared in a leading part in "Dangerous Curve Ahead"

The plan would give the manager less risk and give the actor a greater share in the profits of that which he creates. For certainly there is no doubt about the actor often making a play a success. I have known any number of cases where a certain actor has replaced another actor when a play was being tried out and the conception of the part by the second actor made it a success.

On the Career of Le Gallienne

What is Eva Le Gaallienne to do? I mean when "Liliom" has run its course.

Here is undoubtedly one of the ablest actresses we have. And yet in the hands of the wrong manager I can see a very sad failure. In the hands of the right manager she'll be a great star.

On Short

The Equity Ball on the 19th, Saturday of this week at the Astor.

And the important thing in the ball is Hassard Short.

The Equity made Short possible. And now Short continues to do his best work for the Equity. Each pageant is finer than the one before it.

There will be the usual "Midnight Jollies," but that is merely glorified vaudeville or cabaret. The THE-THE thing is the Short pageant.

On Directing Your Own Play

Again the fallacy of directing one's own work. Samuel Shipman's name appears as the director of "Nature's Nobleman." Doubtless the usual happened. He knew the play so well that he lacked perspective. And the result a very slow performance that didn't bring out the values in the play.

Rachel Crothers directs her own plays. And the same thing happens. There are dozens of things she does not see which a fresh mind would see. Of course, all authors contradict this. But they know it just the same. Only Mr. Belasco differs in his method. He has someone else "break" the play in. Then he comes with a fresh viewpoint and can redirect.

On the Failure of Success

His name doesn't matter. He's a great success—in point of dollars. A writer of plays. A man of education. But who will not write a failure. That is to say he will not write a great play. Let him tell it. "I do not know whether I could write a so-called fine play, but I do not intend to try. And I'll tell you why. I know that whatever fine play I might write it would not be great in the sense that Shakespeare is great or that Sheridan is great. Whatever wrote could not possibly be really great. Great I mean in the sense of being classic, of living forever. And so I have decided that I want to make pots of money so that I can live well, so that I can travel with my family and so that when I die there will be no risk of my children not being well provided for. If my ethics are wrong I am sorry, but I am sincere in what I think. And so my ambition is to continue writing plays which millions like to-day rather than risk writing what a few may like to-day and be forgotten to-morrow."

FOX AND SHUBERT COMBINE IS HELD UP UNTIL 1922

Reported Disagreement Over Contract Clause Given as Reason—Circuits Were to Start This Month

THE almagamation of the Shubert Vaudeville Circuit with the Fox Circuit, which was supposed to have been completed several weeks ago, is reported to have met with a hitch, which will delay the combining of those two circuits until the beginning of the new year or even longer. The combined circuits were to begin work in conjunction with each other during the current month, under an arrangement which was somewhat similar to that of the combination effected by the Keith and Moss circuits some time ago. The understanding in this case, however, was to the effect that Fox would have the absolute direction of his own theatres, and that the only manner in which the combination with his houses would be affected would be that the Shubert vaudeville sign would go up over the Fox houses, but that the name of Fox was to be kept over each theatre. The booking of all the Fox houses was to be under the charge of Edgar Allan and Jack Loeb, with no interference from Arthur Klein or the Shuberts.

This clause is said to be the cause of the delay in the circuits beginning work actively together. The Shuberts, it is understood, do not agree with the plan of Fox running his houses without them, and some hitch in the booking plan, whereby the Shuberts would have a lot to say in the booking of the Fox houses, is also reported to cause the postponement of their original plans.

The Fox houses, under the original arrangement which is supposed to have been made, would not discard any of their motion-picture attractions, but would continue playing their present policies of from five to six and eight vaudeville acts in addition to the motion pictures, changing programs twice a week. The only change which would be made would be that the houses would play only two performances a day in places where three are now given, and that Shubert acts only would be booked into the houses.

Meanwhile, the Fox circuit is continuing to draw upon those Shubert acts which lay off for it's vaudeville programs, as it has been doing for the past number of years, before any rumor of a combination of both circuits was started. However, it is expected that the difficulties will be settled in time to get both circuits working together by the month of January, 1922.

THOMAS JEFFERSON

who plays the title rôle in "Rip Van Winkle"—a Hodkinson release

Hamilton Changes Policy

It has been finally decided to change the policy of B. F. Keith's Hamilton, at 145th Street and Broadway, from its present big time policy to that of six acts and motion pictures. The house will not change its program twice a week, however, but will remain a full week stand, playing the same policy of B. S. Moss' Flatbush theatre, and B. F. Keith's Eighty-first Street. This change will go into effect on Monday, November 21st. By this arrangement, the bookings of the house revert to Danny Simmons, from I. R. Samuels.

Legit at Boston Selwyn

Boston, Nov. 16.—The Selwyn Theatre on Monday evening, November 14th, resumed legitimate attractions. This means that the present engagement of Mary Pickford in her newest and best film, "Little Lord Fauntleroy," closed.

Florence Reed, daughter of the Roland Reed, one of the greatest stars of his day, and herself a player of prominence and popularity, appeared in Boston for the first time in person in Edgar Selwyn's supreme dramatic triumph, "The Mirage," a piece that scored a metropolitan success. As Irene Moreland, Miss Reed has a rôle that affords her wide scope for the display of her unusual talents. The character runs the scale of high emotion. It is a rôle that will long be remembered as one of the most wonderful characterizations of her long and commendable career.

Bill Posters' Entertainment a Success

Boston, Nov. 16.—The grand theatrical ball of the International Alliance of Bill Posters and Billers of the United States and Canada was held in Convention Hall on November 10. Among the committee of arrangements and also one of the volunteer helpers was Thomas Lothian, the manager of the Colonial Theatre, known in Boston as "the best friend of the bill posters," who arranged to send one of the best acts from the successful show, "Two Little Girls in Blue," to help out the concert and to introduce the dancing, which started at 9 o'clock and continued until "lights out", at 1.

Added to Equity Pageant

The Equity Ball Committee announces that Miss Laurette Taylor, Miss Marilynn Miller, Miss Helen MacKellar and Miss Peggy Wood have been added to the pageant with which the performance of "The Midnight Jollies" will conclude at the Hotel Astor on Saturday next.

Recent additions to "The Midnight Jollies" include Miss Louise Groody and Mr. Oscar Shaw, who will sing the "Blue Danube Blues," Mr. Harland Dixon and Miss Marie Callahan in their unique dance from "Good Morning Dearie," and the Misses Harriet and Marie McConnell.

Avon Four to Open Riviera

The Avon Comedy Four will headline the bill at the opening of The new Riviera Theatre, which is under the direction of the Keith-Moss organization, on Thanksgiving Day, November 24th. The new house, which has been rebuilt from a former motion picture theatre, will seat 2,500 and will play a split week policy of six vaudeville acts and motion pictures. It will be booked by Danny Simmons. Harry Mandel, press representative for the Moss circuit, will handle the publicity for the theatre, assisted by John Hickey.

Vaudeville for Louise Glaum

Louise Glaum, the motion-picture star, will appear in Keith vaudeville shortly in a new playlet which she is now rehearsing. She will be supported by a company of four people.

Ben Jackson Going to Coast

Ben E. Jackson, who has been the manager of Fox' Audubon theatre for several years, and who also managed the Lyric Theatre when Annette Kellerman's "Daughter of the Gods" was there, will leave for Los Angeles, with his wife on Monday, November 21st. Jackson is going to the Coast for the purpose of aiding in the direction of productions at the Fox studios there nnder Sol Wurtzer. The new manager of the Audubon will by H. M. Kendricks, formerly of the Fairmount theatre in Philadelphia.

Ben Jackson has become, during his career at the Audubon, one of the best and most popular, if not *the most popular*, house director of the many theatres in New York. While the patrons of the Audubon, and those newspapermen who have come in contact with Jackson will regret his leaving, their good wishes for success follow him.

John Charles Is Dead

John Charles, who, taken sick while appearing in "Back Pay," at the Eltinge Theatre, died Monday, Nov. 7th, of pneumonia after an illness of one and one-half weeks. He had been associated with a number of Broadway productions and had also been with International Pictures as leading man.

Leitzel Sailing To Europe

Lillian Leitzel, who recently closed with the Ringling Bros. Circus, will sail on the Adriatic November 30 for the purpose of filling an eight-weeks' engagement at the Olympia, London.

New Additions to Young People's Theatre

Glenn Hunter, who is now at work on "Apron Strings," the first of the Tuttle-Waller productions in which he will be starred, and who is also appearing with Billie Burke in Booth Tarkington's "The Intimate Strangers," will give a special performance of a one-act play on Friday afternoon, November 25th, and Saturday morning, November 26th, at the Cort Theatre. The play was especially written for Mr. Hunter by Sheldon Davis, and will be produced by the Young People's Theatre Company.

Among the other interesting numbers on the program is a pantomime entitled "The Doll's Adventures," by Madame Alberti, director of the Young People's Theatre Company, in which Miriam Battista will be the doll.

Mass for Actors Only

The "Actors' Mass" being celebrated every Sunday at St. Malachy's Church on West 49th street has been so successful, from a standpoint of attendance, that Father Leonard, the Pastor of the church, has issued orders that no one other than actors, actresses, or those allied to the profession be admitted.

Shuberts Have New One

The Messrs. Lee and J. J. Shubert announced yesterday that they had accepted for an early New York presentation a new play with music. The book is by Guy Bolton, and the lyrics by Cliff Grey. Ivan Caryll has composed the music. The title has not been set as yet.

Benefit at Colonial

Boston, Nov. 16.—On November 22d a big theatrical benefit performance will be held at the Colonial Theatre, in which the military, social and theatrical contingent of Boston is interesting itself. There is no reason why the affair should not be a distinct success, as prominent women are on the committee, well-known managers are arranging for stage stars to appear in it, attractive debutantes have volunteered to act as ushers, and a large number of socially prominent matrons have been enrolled as patronesses.

Stan Stanley Loses Decision

The suit of Mae Stanley against Stan Stanley, the vaudeville performer, was settled last week in the New York Supreme Court under Judge Mullan, who rendered a decision favoring the plaintiff. Under this decision, Mrs. Stanley, who formerly appeared with her husband in vaudeville, has been awarded alimony of $100 a week, with counsel fees of $500. She has also been given the guardianship of their two children.

Norman Trevor to Produce

Norman Trevor has decided to go in for producting theatrical attractions. He has formed a company known as Norman Trevor, Inc., and has obtained the rights to "The Married Woman," by Chester B. Fernald, author of "The Cat and the Cherub." Plays produced by Norman Trevor, Inc., will be done under the direction of the Selwyns, with George Mooser as Mr. Trevor's general manager.

Is That So!

AVERY HOPWOOD, author of "The Demi-Virgin," "The Gold-Diggers" and others, is now at work on a new play, the title of which is to be announced.

Otis Skinner will use for his topic, "The Acting of a Play," at the second *New York Drama League* lecture to be held next Sunday.

Mlle. Spangletti, the *Graf Trio*, and a new *Clyde Cook* comedy titled "The Chauffeur" are new features which have been added to the Hippodrome this week.

Grace Valentine

opened a tour in Chicago this week of personal appearances, appearing in conjunction with a motion picture called "A Man's Home," in which she played a part.

James Crane has been engaged by *Sam Harris* to appear with *Elsie Ferguson* in her new vehicle which is being written by *Zoe Atkins*.

Conway Tearle entertained the members of the cast of "The Mad Dog" at a supper last week in celebration of his return to the legitimate stage.

Edna Wallace Hopper will make her debut to Shubert vaudeville shortly.

Ronald Rosebrough, who appeared at the Palace last week in *Frank McIntyre's* act, wishes it to be known that he has changed his name to *Ronald Daly*.

McKay Morris, who appears in "Main Street" at the National Theatre, will appear in two of the numbers at the Actors' Fidelity program to be held at Henry Miller's Theatre on Sunday night.

Lee White

who returned to America last week at the Winter Garden, in Shubert vaudeville, and who is being held over this week at that theatre, has been engaged by the Shuberts to appear in a production which will be written for her by *Harold Atteridge*.

J. C. Huffman has been engaged to stage "The Pink Slip," the *Bert Williams* show which has been taken over by the Shuberts.

Ludwig Lewisohn, associate and dramatic editor of the *Nation*, will give a series of four lectures on "The Modern Drama," under the auspices of the Literary Forum, at Rumford Hall, on successive Saturday nights, beginning November 19th.

Rufus Dewey is again doing publicity work for the Chicago Opera Company.

Henry Hadley

will make his initial appearance of the season at Carnegie Hall on November 17th as associate conductor of the Philharmonic Orchestra.

George Trabert, a Belgian tenor, has been placed under contract by the Bohemians, Inc., and now has the leading tenor rôle in the "Greenwich Village Follies" at the Shubert Theatre.

Mrs. Charles C. Craig, who is appearing in her eighteenth Negro *Mammy* rôle in "Beware of Dogs," is having a sketch written for her which she will use in Shubert vaudeville.

Eva Puck has been engaged for the cast of "The Pink Slip."

Aaron Hoffman

has taken a suite of rooms at the Ambassador Hotel in Atlantic City, and has started work on two new plays which he expects to have ready for rehearsals by Christmas.

Sheila Terry, who was last seen in vaudeville with *Gattison Jones* and *Harry Peterson* in "Three's a Crowd," is now preparing a new act which will be known as "May to December," in which she will have the support of four people. It is a song-and-dance offering, written by *Harlan Thompson* and *Harry Archer*.

Dave Brown, who has been directing a production orchestra for the Shuberts, has returned to his old home, the Audubon Theatre, where he again took charge of the orchestra at that house last week.

Edythe Baker

the pianist, who scored a sensation in last year's "Midnight Frolic," is making her debut to Shubert vaudeville this week with *Clarence Nordstrom*, the production juvenile, the two appearing in an act at the Shubert-Crescent Theatre.

Charles Granese, brother to *Jean Granese*, the act which appeared at the Palace last week, is laying off this week owing to a sore throat, which has affected his voice.

Laura D. Wilk has just received some very interesting manuscripts from Her Majesty, *Queen Marie of Roumania*, the proceeds of which will go to charities in Bucharest, Roumania. The charities have all amalgamated under the Red Cross Society and Queen Marie is presiding officer.

Charles Potter has joined the professional staff of *Curtis* and *Van Alstyne*. *Potter* was formerly in charge of the local office of *C. C. Church* and *Co.*

Phila. Aldine Opens

The new Aldine Theatre opened its doors to the public on Armistice Day, with Douglas Fairbanks in "The Three Musketeers" as the première offering. The Aldine has the world's largest theatre organ. Firmin Swinnen, Rollo Maitland and K. A. Hallet, organists, officiated at the opening.

The Aldine is under the direction of Fred D. and M. E. Felt who own the Ambassador Theatre in West Philadelphia.

Arnold Daly Opens Nov. 28

Arnold Daly and Blanche Yurka will have the leading rôles in "The Wife With A Smile," which the Theatre Guild will present as the second bill of the season at the Garrick Theatre on Monday night, November 28. Frank Reicher is directing the production. The play was a success when it was presented in Paris last season under the title "La Souriante Madame Beudet." It was written by Denys Amiel and Andre Obey.

CONSTANCE BINNEY

starring in Realart pictures. This scene is from Miss Binney's latest picture, "The Case of Becky"

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Addresses to the Office of the Association

Assistance has just been forwarded to the stock company in McKeesport, Pa., which closed without notice. Salaries are still owing to the players.

A group of actors have banded together in an effort to sell a play by giving a single performance of it. We have been asked for a ruling on the matter. Obviously these actors are co-partners, rather than employees. They will share the profits and the risks. For this reason, Equity has no jurisdiction over the matter at all.

Rehearsals for the special feature of the Equity Ball, under the direction of Hassard Short, will keep many of our members busy during the coming week. A new song, "The Equity Star," has been written for the occasion by Victor Herbert and Grant Stewart. It will be sung by Miss Vivienne Segal and Craig Campbell, with a chorus which will include practically all of the leading men and women now playing on Broadway, together with twenty-five of the chorus girls from the "Music Box Revue."

A well-known manager has refused to supply one of our members with shoes and stockings to match a dress in a period play. His claim is that, although the dress is a period model, the shoes and stockings may be modern, and therefore should be supplied by the actress.

But, after all, the shoes and stockings must match the dress. Our guess is that shoes and stockings suitable for 1921 wear might look just a bit out of place with a 1790 frock. In any case, the ruling which covers this case is very definite—accessories of period costumes must be furnished by the management.

A member of the Council has just undergone an experience with a manager which deserves to be written into theatrical history. This manager undertook to show her about his new theatre, pointing out all the improvements in construction and design. Our Council member praised his ideas, but added, "It's too bad the architect made the doors of the dressing-rooms so narrow." "Oh! That was my idea, too," explained the manager proudly. "I didn't want to have the dressing-room walls scratched by the actors' trunks."

There is a real model theatre, however, in Erie, Pa., under the management of Mr. Saxon, where every courtesy is extended to the players. Every Equity member who visits the Park Theatre should show his appreciation by giving the finest possible performance.

In this connection, it is interesting to note the cordial reception given to members of the profession at the downtown theatre in which Comm. Grasso, the Italian actor, is playing. The management of this house actually makes visiting players feel not only that they are welcome, but that they are fellow-countrymen in that world of art which knows neither uptown nor downtown.

FRANK GILLMORE, Executive Sec'y.

ALBEE SPONSORS NEW SYMPHONY ORCHESTRA PLAN

Keith's Syracuse Theatre Placed at Disposal of Symphony Orchestra, Concerts to Be Given

WHAT promises to be one of the most far-reaching phases of the "Third of a Century" anniversary celebration of the Keith Vaudeville Circuit, which will no doubt be put in practice generally, took form at Syracuse this week when Mr. E. F. Albee placed the new million-dollar B. F. Keith theatre at the disposal of the Syracuse Symphony Orchestra to be their home, headquarters and concert hall without cost to the musicians and with the sole notice of fostering the musical interests and achievements of a young organization that will thus become musically representative of Syracuse. Having thus "adopted" the Syracuse Symphony Orchestra, the Keith Theatre there will be at the disposal of the band for rehearsals and for concerts at which a small admittance fee may be charged, the proceeds going wholly to pay the musicians, as the theatre is given free.

Under the agreement entered into between the Keith interests and the Syracuse Musicians Union, the concerts of the symphony orchestra will be given at noonday and not in connection with the regular vaudeville bill; a minimum charge of admission —10 or 15 cents—or enough to pay the musicians at the union rate of $6 a concert (they have agreed to rehearse without pay) will be charged by the orchestra. If the total receipts for any concert are not enough to pay $6 per man, the orchestra has agreed to pro-rate the receipts among the players.

The Syracuse Symphony Orchestra concerts will be given every two weeks, beginning in December. For these events the use of the entire theatre and the services of all its attachees from Manager W. Dayton Wegefarth down, is donated. Not a penny of profit accrues to the Keith house but, on the other hand, the young Syracuse Symphony Orchestra is enabled to become self-supporting from the first.

Metropolitan Changes Owners

Cleveland, O., Nov. 16.—The Metropolitan Theatre, and the building that houses it, changed hands this week. The Euclid-East 17th St. Co. acquired the property from Emanuel Mandelbaum and Albert Freedman in a 99-year lease. The parcel includes mainly the theatre, which has a seating capacity of close to 1,500 persons, and an office and store building. Mr. Mandelbaum and Mr. Freedman have been operating the theatre. A deal now is being put through under which the theatre proper will be leased. The auditorium recently was redecorated and improved, and no additional improvements will be necessary. The Metropolitan has been presenting a combination of vaudeville and motion-picture entertainment.

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William Gillette Opens Monday

William Gillette will be presented under the direction of Charles Frohman, Inc., at the Empire Theatre tomorrow night (Monday, November 21) in his new play, "The Dream Maker," based on a story by Howard E. Morton.

In the company with Mr. Gillette are William Morris, Miriam Sears, Myrtle Tannahill, Charles Laite, Frank Morgan, Marie Haynes, Harry E. Humphrey, Arthur J. Wood and Arthur Ebenhack.

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Orpheum Renews Lease

Lincoln, Neb., Nov. 16.—The Lincoln Orpheum Circuit Company has leased its present quarters from the Orpheum Building Company for another three years. This assures to Lincoln the showing in the same building under the same management the regular Orpheum Circuit programs that are being shown in Kansas City, Denver and other large cities.

Morosco Forms Holding Co.

Oliver Morosco, in association with a group of Wall Street men, has formed the Oliver Morosco Holding Company to look after his theatrical and real estate holdings in New York, Los Angeles, San Francisco and other cities, and will hereafter devote himself almost exclusively to the production of plays and motion pictures. The new company, which is capitalized and underwritten for $1,500,000, embraces all of the Morosco holdings, plays and films, as well as real estate.

In addition to his present theatres in New York and on the Coast, Mr. Morosco has recently obtained theatre sites in Chicago, Philadelphia and Boston, and hopes to establish a chain of theatres. His next theatrical productions will be "Let 'er Go Letty," a musical comedy for Charlotte Greenwood; "The Copy," by Thomas P. Robinson, and a new mystery play. He will go to the Coast about January 1 to try out new plays.

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Two New Ones for Guild

The Theatre Guild will present two plays from the French on its second bill of the season, to be given at the Garrick on Monday night, November 28. "Boubouroche," a farce in two acts by Georges Courteline, will be given in addition to "The Wife With A Smile," by Denys Amiel and Andre Obey. In the latter play, Arnold Daly and Blanche Yurka will have the leading parts.

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New Chicago Theatrical Paper

Chicago has a new theatrical weekly, *Tattle Tale*, edited by Harry F. Rose, founder of "Vaudeville." It is a twenty page paper giving news of the West and other theatrical information in general. The first edition came out Nov. 10th and sells for ten cents a copy. It is the only theatrical publication giving vaudeville news published in Chicago.

ALICE LAKE

Metro star, who has recently completed "The Hole in the Wall"

Sothern and Marlowe Extend Season

E. H. Sothern and Julia Marlowe have extended their season at the Century until December 10, which will give them two weeks in addition to the four already announced. The repertoire for the additional two weeks will be as follows: Monday night and Saturday afternoon of the first week, "Hamlet"; Wednesday and Friday nights, "The Taming of the Shrew"; Thursday, "The Merchant of Venice"; Monday and Wednesday nights of the second week, "The Taming of the Shrew"; Tuesday and Friday, "The Merchant of Venice"; Wednesday night and Saturday afternoon, "Hamlet"; Saturday night, "Twelfth Night."

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Claims "Sawing a Woman" Illusion

Salt Lake City, Nov. 16.—Another claimant for the credit of having originated the "Sawing a Woman in Two" illusion has bobbed up in the person of a Professor Walters, who opened on the Loew Time at Loew's State Theatre here last Sunday. Walters has a fair presentation of the illusion to offer, and claims to have originated it three years ago while in Brussels, Belgium. Manager Burton Meyer, local Loew manager, booked the act, which has never worked in this country before.

. . .

Joe Maxwell Joins Shuberts

Joe Maxwell, who has been a performer, music publisher, producer, and author, has now affiliated himself with the Shuberts, and is now one of the Shubert Vaudeville Exchange staff, with Arthur Klein. He left New York this week on a tour of the various Shubert vaudeville houses in the East.

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"Sheik" Makes Record

"The Sheik," George Mulford's production now takes its place among the biggest drawing cards in motion picture circles. At its opening run at the Rivoli and Rialto Theatres simultaneously, a total of 112,625 people passed through the turnstiles in a single week. It is being held over for a second week at the Rialto.

"Suzette" on Thanksgiving

"Suzette," a new musical comedy in two acts, will open on Thanksgiving night (Nov. 24), at the Princess Theatre, by arrangement with F. Ray Comstock. The book and lyrics are by Roy Dixon, the music by Arthur Gutman, and the production has been staged by Larry Ceballos. This will mark the return of the Princess to its former policy of intimate musical plays.

The cast will include Frank Lalor, Marie Astrova, European prima donna of "Sari" and "The Merry Widow"; Victor Morley, John Cherry, Marjorie Booth, Carola Parson, James Liddy, Viola Fraas, Carmen Johnson, Polly Mayer, Beatrice Savage, Patricia Shannon, and Bernice Tusten. The Princess beauty chorus in a series of dancing numbers will be a feature.

The story of "Suzette" is the romance of a little gypsy flower girl. The first act takes place in Paris, in a Montmatre café, and the second act is laid at a garden party at Deauville, the fashionable French summer resort. In this scene a set of pearl and silver evening gowns, designed by Poiret, the famous French artist, will be shown.

This new offering is presented under the direction of the Suzette Producing Company. A top price of $2.50 will prevail during the local engagement, this being a reduction from the former Princess box office scale.

. . .

20 "O'Brien Girl" Co.'s?

Exactly 563 applications, which were received up to last Saturday, await the return of George M. Cohan from Europe. His mail grows more voluminous daily. They are all from actors and actresses applying for positions in the Cohan productions. The actor-manager-producer, now in London, has no vehicle playing at present but "The O'Brien Girl" at the Liberty Theatre. In a cable received he states that he is so encouraged by the attitude which members of the theatrical profession have recently taken that upon his return to this country he may organize no less than twenty companies for next season.

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"Follies" Gets Music Box Song

The music box number, generally thought to be the most beautiful thing John Murray Anderson has ever devised, which was seen in "What's In a Name" and afterwards in "The League of Notions" in London, has been added to the second act of the "Greenwich Village Follies" at the Shubert Theatre. The music box number is placed in the "Greenwich Village Follies" at the request of thousands of theatre-goers.

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Eugene O'Brien Home

Eugene O'Brien, looking more fit than ever, has returned from an extensive vacation in Colorado, where he has been taking a "rest cure" and spending a few happy weeks with his mother. Gene appeared at the Mae Murray opening the other night, and everybody was congratulating him on looking so well. He explained busily how many miles he rode horseback every day, which accounted for the "pink of condition."

E. F. ALBEE PRAISES MIRROR

"Worthy of Artists' Interest" He States in Letter

The policy of the DRAMATIC MIRROR, in giving the vaudeville artists as much news as possible about themselves, and particularly the doings of their organization, the National Vaudeville Artists' Club, has attracted the attention of E. F. Albee, founder of that organization, and head of the Keith circuit of theatres. In a letter to the managing editor of the DRAMATIC MIRROR, Mr. Albee states that he is pleased to note that the MIRROR is running reviews of the Clown Nights, and is also giving the artists news of their doings.

The letter follows:

November 8, 1921.

My dear Mr. Hoffman:

I notice around the newsstands, the yellow card with black letters announcing that you give the news of "Clown Nights." I am pleased to note that a theatrical paper other than the "Star" is willing to give the vaudeville people a little interesting reading on account of their own entertainment or about their own social affairs. Most of the dramatic papers are continually dunning these artists for ads, but they give very little in return in the way of social gossip, especially about the National Vaudeville Artists' Club consisting of eight thousand members.

I think your enterprise in this respect is worthy of the artists' interest in reading your paper.

Cordially,

(Signed) E. F. ALBEE.

The DRAMATIC MIRROR was the first of the newspapers to carry a review of the Clown Nights. In addition to this, a special column dealing with personal notes of the N. V. A. will be inaugurated.

Sues Theatre for $50,000

Mrs. Katherine M. B. E. White yesterday served a summons and complaint demanding $50,000 damages and an apology on F. J. Dollinger, manager of the Claremont Theatre, 135th Street and Broadway. Mrs. White, accompanied by Major Everett H. S. Barter, formerly of the British Army, and another friend, visited the theatre conducted by the defendant, according to the complaint, and arriving late were compelled to occupy separate seats.

Beside Mrs. White sat an elderly man whom she had previously met, she said, and with whom she entered into conversation. Immediately after she was summoned to the office of the theatre manager, the complaint says, and accused, in the presence of persons unknown to her, of being in the theatre for questionable purposes.

Mrs. White sets forth that as a result of the manner in which she was asked to appear in the manager's office she was unable to communicate with her friends in the theatre. They later joined her and escorted her to her home, she says.

* * *

L. Morgenstern Dies

East Orange, N. J., Nov. 15.—Louis Morgenstern, retired theatrical manager, who was for several years associated with the late Alf Hayman, died last night of heart disease at his home, 133 North Parkway, East Orange.

He was born in New York City seventy years ago and had been connected with the theatre virtually all his life. He was manager of the Baldwin Theatre in San Francisco, and after it burned, twenty years ago, came East. He was treasurer of the Knickerbocker Theatre in New York for several years. Since the death of Mr. Hayman he had managed the latter's estate.

He was a charter member of the San Francisco Lodge of Elks and was a member of the Masons.

Sanderson May Leave "Tangerine" Show

Because of a disagreement with Carle Carlton, the producer of the musical show "Tangerine," Julia Sanderson may leave the cast when her four weeks notice is up for which the contract calls in case she wishes to withdraw from the company. It appears that Miss Sanderson is suffering from throat trouble and had been advised by Dr. G. W. Colby, her physician, not to go on last Friday night. Miss Sanderson asked Mr. Carlton to permit her to drop out for a day or two until her throat should improve. Mr. Carlton, it seems, wasn't strong for sore-throat excuses, and threatened to take Miss Sanderson's name down from the electric light signs outside the Casino. So Miss Sanderson went on, even against the advice of Dr. Colby. But the name in electric bulbs came out.

Jack Hazzard was so peeved over it that he asked that he be given his notice. And it was given. So after his four weeks are up, Hazzard will likewise withdraw, it is reported.

Dr. Colby declares that Miss Sanderson should not be singing, and that it is directly against his advice that she has been continuing in her rôle.

* * *

Delmas Guesno, Former Circus Man, Is Dead

Delmas Guesno, known throughout the circus world as Professor Gonzales, died at his home in Brooklyn, Nov. 12th, following an operation for gall stones. Mr. Guesno had been affiliated with circuses, carnivals and fairs for the past forty years, and was known throughout Mexico as the "Man of Mystery." He was sixty-four years of age and is survived by a wife and family.

* * *

Shuberts Sign Edythe Baker

Edythe Baker, who is now in Shubert vaudeville with Clarence Nordstrom, has been placed under a long-term contract by the Shuberts.

Brisbane Writes Albee on Anniversary

Arthur Brisbane, whose editorials are read by millions of Americans and quoted all over the world, has given a new significance to vaudeville as conceived and perfected by the pioneers of this form of amusement, B. F. Keith and E. F. Albee, founders of the Keith circuit. Among the hundreds of telegrams received by Mr. Albee after it was announced that the Keith Circuit would celebrate "A Third of a Century" anniversary, a message came from Mr. Brisbane which read in part:

"It is a hard-working and tired nation—what it really needs is relaxation, amusement and cheerfulness, the things that help to relax the mind and relieve the strain. You and your institution have added to the happiness of the human race and no greater service could be rendered."

Nobody could have expressed more clearly the aims and ideals of the amusement organization to which Mr. Albee has devoted over thirty years of life, and which has now grown to include, with its allied affiliations, every large town in the United States.

* * *

Holmes and Amick With Shuberts

Coney Holmes and Jack Amick have joined the Chicago Shubert vaudeville booking office that brought over to the Shubert offices eight theatres which will be added to the Shubert family circuit of theatres.

Holmes was formerly with the Gus Sun Chicago office, and in addition to the above-mentioned theatres will book others from this office. Amick will be field representative.

The new Milwaukee theatre, which will be known as the Majestic, is booked to open with Shubert vaudeville November 27th. The house has a seating capacity of approximately 1,400. The house will be booked from the Chicago office.

Alice Terry, one of Metro's most attractive and popular leading players, looks sadly over her shoulder, almost as if she were unaware that her other self is smiling back at her quite contentedly. "The Conquering Power" (Metro) is the picture from which this is taken

Photo Old Masters

DRAMATIC MIRROR

CARLOTTA MONTEREY

One of the really newest developments in the fashion world is the silk suit and the silk suit for winter. Paris originated the idea, and we in America have adopted it, realising that a heavy silk, like Mallinson's souffle brocade, can take tailored lines perfectly and retain them indefinitely, and that a jacket of a silk of this body requires only the interlining that the tailor would add to the cloth coat. The jacket of Carlotta Monterey's suit has taken on the nonchalance of the Chinese coolie's single garment and is linked to the simple one-piece frock of the same brocaded crepon by the fox fur which winds its furry path around the neck of the dress, down the fronts of the jacket and accents the bell flare of the sleeves

Broadway Buzz

By Jim Gillespie

NOW that everybody is advocating the abolition of war why not have peace in vaudeville by eliminating the number two spot.

. . .

Puffing Along

Nowadays a girl is not considered fashionable unless she smokes cigarettes.

When in search of new puffs instead of visiting a hairdresser she finds herself wandering into a cigar store.

Should the clerk ask if she wants plain cigarettes, she is liable to say, "No, give me something fancy."

One young beginner upon being asked if she could inhale cigarettes replied she was afraid to try because the cigarette might burn her throat.

Some girls claim Prohibition drove them to smoke which no doubt accounts for the popularity of Camels.

Few men object to their wives smoking for the simple reason that cigarettes *quiet* the nerves.

Silence is golden and many men obtain it through the medium of gold tips.

That's because most women insist upon having the last word which usually consists of *Butt.*

When buying cigarettes a modest girl will often say they are for her husband and then wonders why the clerk laughs when she asks for Salomes.

Many women refuse to trust members of their own sex, but most all of them confide in Lady Nicotine.

Some girls are under the impression that a cigarette holder is an ashtray.

Others claim they do not require a cigarette holder because they hold the butt in their hands.

Nowadays if a girl has a sweet voice she is immediately accused of smoking perfumed cigarettes.

You could formerly tell your girl's perfume by smelling her handkerchief, but nowadays you need only smell her breath.

Some girls proudly claim they roll their own, but in most cases it proves to be *Bull.*

A telephone booth is often a good excuse for a girl entering a cigar store.

Some girls think they have to sue a tobacco company in order to get a cigarette case.

One young damsel upon hearing that her girl friend had won a cigarette-case wanted to know the name of her lawyer.

Some girls smoke fine tobacco and call it a powder puff.

Others smoke imported tobacco for fear of being called domestics.

A happy couple are considered a good match, but what good is a match if one does not smoke?

. . .

Slip't Past The Editor

The Press gang are going to stage a Clown Night at the N. V. A. Club in December, and our own Jerry Hoffman is one of the chief instigators. The typewriter destroyers are preparing a skit for the purpose of uplifting the stage which will probably result in the uplifting of chairs and other handy articles. If you wish to be in at the killing we advise you to be on hand, but should business take you out of town we will be glad to send you the obituary notice upon receipt of your route.

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What's happened to the quartettes who used to wear white socks with evening clothes?

. . .

Because a moving picture shows distant scenes is no reason why a fellow should look at it through a pair of field glasses.

. . .

So far we haven't heard of the old bird who adopted monkey glands doing an imitation of Jackie Coogan.

. . .

Some performers lay off for the want of a vacation, others for the want of a vocation.

. . .

Wages are being lowered, but a drop accounts for some acts obtaining a higher figure.

. . .

The Naked Truth

Eddie Mack is a modest chap which no doubt accounts for the following announcement: "Don't Wear Clothes Unless You Buy Them From Eddie Mack."

. . .

The latest innovation in face surgery is to operate behind the ears.—*News Item.* We know of several people who could perform the operation with a cake of soap.

. . .

It's all very well to put on a stiff front, but starched shirts are not exactly comfortable.

Dear Sir: Why does Mr. Gallagher of Gallagher and Shean wear glasses on the stage? Imtoff.

We are not sure, but we think Mr. Gallagher uses glasses so as to lend color to his Saloon number.

Harry Rosenthal, who besides being a song writer is also a close follower of the theatre, arises to ask, "Are actors really born?" We think so, Harry. We know of no other way in which they could have come into this world.

You Seldom See

A Walking Delegate who walks.

A bootblack with his shoes shined.

A bald-headed barber who does not advise hair tonic.

A fellow who does not give his seat to a lady—when he is getting off the train.

A ticket agent who thanks you for giving him five pennies.

A performer who is not worth at least twice the money he is getting.

An office boy who does not aspire to become a booking agent.

. . .

Laying Off in Vaudeville

Performer—I have the first half open, but am booked solid after that.

Agent—That's too bad. I haven't got a thing, but I could give you the last half at regular money.

Performer—Good! I'll take it.

. . .

Gone—But Not Forgotten

Since the passing of saloons some men buy box seats in theatres for the purpose of resting their feet on the rail.

Others prefer to stand in the back of the house so as to lean on what appears to be an improvised bar.

During intermission they partake of a little free lunch by borrowing a chew of tobacco.

They use ushers as bartenders and try to feel happy over the results of a Croton highball.

Programs are used as napkins and all drinks are on the house.

Owing to the presence of beer hounds, theatre managers try to procure dog acts so as to make the amber experts feel at home.

Dogs are not permitted to become overheated, because a hot dog has little chance with ex-members of the bar.

In order to prevent riots, Scotch acts have been entirely eliminated.

Bouncers have been supplied with foreign weapons so as to give the noisy ones a taste of real Canadian Club.

Should they become too rough, the cops usually quiet them with a few shots.

Do You Know This Guy?

WHO'S THAT FELLER—HE'S ALL OVER BROADWAY—IN EVERY STUDIO—ALWAYS SWINGING HIS FEDORA TO SOME SCREEN STAR THERE HE IS NOW TALKING TO A PEACH—MUST BE A PRODUCER
PRODUCER?
THAT'S JACK DALTON THE OLD VILLAIN—I KNEW HIM WHEN HE HAD A REP. HE'S A NICKLE NURSER NOW—TALKIN' TO A STAR? WHY AL—THAT'S BERTHA LOMAS—HIS LANDLADY, BET HE'S TALKING HER OUT OF HIS RENT—WAIT A MINUTE—I'LL SHOW YOU I'M RIGHT—
HELLO JACK HOW'S THE BANK-ROLL LET ME HAVE TEN BUCKS WILL YEH? YOU KNOW A FRIEND IN NEED. ETC---
WHY OF COURSE OLD PAL ANY TIME - DON'T RUN SHORT WHEN I'M AROUND
I TOLD YOU HE WAS A GREAT GUY THE BEST FELLER EVER LIVED. DIDN'T I?
YE GODS

The New Plays

We Girls, The Straw, The Great Broxopp, Natures Nobleman, The Title, A Man's Name and East-West Players in Four Plays Open

"A MAN'S NAME"
New Walter Play is Short

A drama in three acts, by Eugene Walter and Marjorie Chase. Presented by A. H. Woods at the Republic Theatre on Nov. 15, 1921.

CAST

Wong ..... T. Tamamoto
Mrs. Marvin ..... Dorothy Shoemaker
Marshal Dunn ..... Felix Kremba
Hal Marvin ..... Lowell Sherman

The only question about "A Man's Name" is its length. Are our audiences satisfied with a short three-act play? A play in which there are only three characters? A play which is only a two hour play? That is the question. And the three things are really the same question. And the answer remains to be seen.

It is not a question of what the play is. Because one must assume that what there is of the play is good. And it is. An extraordinary play. Interesting all the way. And gripping. And dramatic. Eugene Walter can write the most telling dialogue. Every word matters. He has taken the story of another writer, but he hasn't padded it. And in this particular play that is an achievement. What he does is let the story seem to unfold itself. It moves. And it's all excitement.

The story? No. It mustn't be told.

Lowell Sherman at his best. Enough?

Dorothy Shoemaker acts conventionally. She is good but has done abler work. S. JAY KAUFMAN.

. . .

"THE TITLE"
Arnold Bennett's Play Opens

A comedy in three acts. By Arnold Bennett. Presented by Richard G. Herndon at the Belmont Theatre, Nov. 14, 1921.

CAST

John Culver ..... Robert Harrigan
Hildegarde Culver ..... Shiela Courtenay
Tranto ..... Noel Tearle
Mrs. Culver ..... Selene Johnson
Mr. Culver ..... Lumsden Hare
Parlormaid ..... Agnes Atherton
Miss Starkey ..... Emily Lorraine
Sampson Straight ..... Ernest Cossart

Those who delight in the Arnold Bennett method of sex analysis will overlook the shortcomings of "The Title" as a play in admiration of the deftness of his study of that eternal feminine, the ambitious wife. With absolute certainty of wifely technique, Mrs. Culver exercises every wile within feminine guile in order to induce her husband to accept a title offered by his government, in spite of his determination to reject it upon principle. His objections are founded upon perfectly simple facts; his son and daughter sustain his position; the wife, however, permits Mr. Bennett to slyly unveil the inherent tendency in women to do the unprincipled thing when ambition cries out for deferred fulfillment.

In the intimate key of the small cast plays the acting of Lumsdon Hare and Selene Johnson sustain the interest of an audience not overinclined to an emotional first-night reaction. The epigrammatic flavor of certain Bennettisms was relished, as was the characterization of Mr. Hare, who lavished the full resources of his mellow art upon Culver and with Miss Johnson succeeded in investing the Delilah scenes with delightful spontaneity.

Miss Shiela Courtenay as an ultra-modern girl who suddenly develops a phase of journalistic genius has an interesting and vivacious personality and suggests the evolution with its full possibilities.

A good cast, handicapped by a play that is good only in spots, with not enough of those spots to make the play a success. GRADY.

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"NATURE'S NOBLEMAN"
Louis Mann Poorly Supported

A comedy in four acts, written by Sam Shipman and Clara Lipman; staged by Sam Shipman and Louis Mann; presented by William A. Brady at the Apollo Theatre on Nov. 14, 1921. Gowns by Maison Bernard, also by Giddings, Hagedorn and Knox. Settings designed by Sheldon Vielie.

CAST

Carl Schnitzler ..... Mr. Mann
Dora Schnitzler, his wife ... Louise Beaudet
Dan Schnitzler, his son ..... John Roche
Effie Schnitzler, his daughter ..... Sue McManamy
Wilhelm Brand ..... Hans Hansen
Belle Brand, his wife ..... Helen Lowell
Rose Brand, his daughter ... Mary Brandon
Charles Johnson ..... Morgan Wallace
Josephine Johnson, his wife ... Allyn Gillyn
Fred Tanner ..... Leonard Doyle
Morgan Rockefeller Wells .. Clark Silvernail
Shag, a servant ..... Kenneth Lee
Freda, a maid ..... Frances Harland

"Nature's Nobleman" isn't a great play by any means but it wasn't intended to be a great play. Samuel Shipman and Clara Lipman write a vehicle for Louis Mann.

And a vehicle for Louis Mann is intended to please the vast crowds. In its present form even with the doubt as to its plausibility it will please those crowds, but I am inclined to think that it would have pleased those crowds far more and would get larger crowds to please if the production—direction, scenery and cast—had not been so slipshod. And slipshod is precisely the word.

This play is a comedy drama. Of the old school. The story of an innkeeper up in the mountains. His guests and his family are his troubles. His son and his daughter and the sons and daughters of the guests. One would marry the other, but the other wouldn't. And that sort of that. And the daughter willing to ruin her happiness to have the brother happy. And through it all the old father.

An obvious story with the usual theatrical effects. With several scenes worthy of a better cause. Several scenes that approach something really worth while.

But the play itself aside for the moment why did Mr. Mann allow it to be done so shabbily? It needed quicker playing and better playing. It needed scenery that didn't look as if it had been on the road for years.

Mr. Mann returns to his dialect character. And when he was allowed to get into the antics that made him well known he was very funny. But even he was repressed. And his support was atrocious. He simply couldn't overcome that. KAUFMAN.

"THE GREAT BROXOPP"
Merry Comedy at the Punch and Judy

Comedy in three acts and a prologue, by A. A. Milne. At the Punch and Judy Theatre, Nov. 18.

CAST

Nancy Broxopp ..... Pamela Gaythorne
Mary ..... Marie Davenport
James Broxopp ..... Iden Payne
Benham ..... John M. Troughton
Alice ..... Eula Guy
Honoria Johns ..... Margaret Nybloe
Jack Broxopp ..... Alfred Shirley
Iris Tenterden ..... Betty Linley
Sir Roger Tenterden ..... George Graham
Nora Field ..... Mary Ricards
Ronny Derwent ..... Kenneth Thomson

A. A. Milne, whose delightful comedy "Mr. Pim Passes By," was so well liked last season, has given us another English comedy, of even lighter texture. The satire is slightly ironic but not bitter. Broxopp has made money—lots of it—with his famous "Broxopp's Beans for Babies." These he made nationally known by advertising. His own child posed in a scanty costume at the age of three, or thereabouts, for the famous Bean Baby.

When he grows up, however, Jack Broxopp quite objects to the fame he acquired at such an early age. He wishes to marry a charming girl, but realizes that she will not come in for ridicule about the famous Broxopp name. So in order to simplify matters, Jack changes his name to Chillingham and all is well. Until—poor old Mr. Broxopp is so enamoured with the idea of advertising that he regrets having changed his name to an obscure one. He immediately sets about to make this new one a household word. Whereupon he plans a campaign for exploiting "Chillingham's Cheese for Chickens," and settles down happily again.

Iden Payne, who has prodced many plays with great understanding, plays the part of the elder Broxopp himself. He is inclined to over-play the part, but it may be that he considers it necessary to do so. Pamela Gaythorne is charming as the wife of Broxopp. Betty Linley, John Troughton, Kenneth Thomson and George Graham are likewise good. It is a merry play and should have a good run for those who like their comedy intelligent rather than bedroomy. DWIGHT CONN.

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Beresford for Vaudeville

The first of the new vaudeville attractions to be made by the offices of the late Joseph Hart will be a new act for Harry Beresford, formerly star of "Shavings," who will open out of town next week in a sketch, "'Twas the Night Before Christmas," a rural comedy drama, written by Albert Cowles and Mann Page.

In Mr. Beresford's support will be seen Dorothy Haynes, Martha Beaufort and Harry Whall.

OTIS SKINNER
In the Role of Advertising Counsel

Mr. Otis Skinner was the guest of the New York Advertising Club, Tuesday, Nov. 15th, and after the usual informal lunch he addressed the members and invited guests. Mr. Paul Meyer, of *Theatre Magazine*, introduced Mr. Skinner in a brief and witty speech.

In both speech and manner, Mr. Skinner ceased to be an actor, or perhaps he is so gifted that he assumed the part of one businessman addressing a crowd of workers. Certain it is he looked the part; he might have been taken for a shrewd man of big business who decided upon an appropriation of a million dollars for advertising, with a keen knowledge of how it should be spent.

Mr. Skinner at least attained the rôle of a fellow craftsman with his enthusiastic hearers, and he gave a good business talk, showing how closely allied are the affairs of the profession with advertising in method and attainment and disclosing the fact that the successful star is a most consistent or resourceful advertiser.

Digressing for a while, Mr. Skinner gave much information of intense interest regarding the work of the actor in the creation and effective delineation of a leading part, and how one learns to test the audience in eliminating mistakes and arriving at the true and acceptable presentation of a new character.

His view of the fact that advertising does not and cannot put across a poor play in its final analysis any more than it is possible to successfully advertise a mediocre or spurious product in the commercial world, found entire endorsement in the minds of his listeners. And in amplification of this thoroughly sound idea, Mr. Skinner went on record in no uncertain terms, that the best plays and the best actors must have the greatest amount of and the very best kind of advertising to insure a real and lasting success.

A remark which impressed everyone was that there was a very hard and trying season ahead of the profession, and that the public would have to contend with a lot of bad plays, and that successes would be won only by merit and great effort.

Ingratiated by his faultless and clever address, Mr. Skinner readily became identified by the advertising men as an artist possessing business instinct and foresight. The enthusiastic and fraternal sentiment aroused by the occasion we may expect good results to both the stage and advertising from an enjoyable contact with this genial star of the first magnitude. MIRROR Advertising Man.

. . .

Change in "Follies" Cast

The cast of the Greenwich Follies has been changed once more. The following principles have left the show: Florence Normond, Margaret Petitt, James Watts, who will open at the Palace Theatre in three weeks with a vaudeville turn. It is also said that Irene Franklin will shortly leave the cast.

"THE STRAW"

Margalo Gilmore Scores

A drama in five scenes, written by Eugene O'Neill. Presented under the direction of George C. Tyler at the Greenwich Village Theatre, on November 10, 1921.

CAST

Bill Carmody.....Harry Harwood
Nora } His Children Viola Cecil Ormonde
Tom } His Children Richard Ross
Billy } His Children Norris Millington
Doctor Gaynor.....George Woodward
Fred Nicholls.....Robert Strange
Eileen Carmody, Bill's eldest child Margalo Gillmore
Stephen Murray.....Otto Kruger
Miss Gilpin, head nurse at Hill Farm Katherine Grey
Miss Howard.....Dothea Fisher
Mrs. Abner.....Nora O'Brien
Miss Bailey.....Alice Haynes
Mrs. Turner, Matron of Hill Farm Grace Henderson
Doctor Stanton, of Hill Farm George Farren
Mrs. Brennan.....Jennie Lamont

"The Straw" is not in the so-called O'Neill mood. It is rather more conventional—conventional in the building and conventional in the persons with which it has to do, notwithstanding that the persons are consumptives. There isn't the usual O'Neill ferocity. This, let me hurry to say, is not to be taken as finding a fault. I state that merely to explain the quality or character of the play. And that as a sort of surface character or quality.

As soon as that is made clear—and eliminated—the O'Neill power is the point. And what a power he is! He stops at nothing. He has no patience with tone. He insists that the tone shall be what the thing happens to be. Truth. Reality. Here the tone isn't strong and, as I have said, ferocious, but it is true.

A girl has consumption. She is sent to an institution—a farm—where she meets a young reporter. He, too, is a victim. She makes him eager to write. He writes and succeeds with his work. And he is about cured. And her love for him is born. And she tells him. But he doesn't love her. And she, without an urge, goes back to die. He returns to visit her. A nurse tells him that only his telling the girl she loves him will save her. He tells her. *And finds suddenly that he does love her!* I have been told that when O'Neill wrote it the girl died. I think the new ending a far finer one dramatically. That it is sudden is—in this play—I think, exactly what would happen. And whether it would or not, O'Neill has made us think that it would.

Otto Kruger's best performance is his reporter. I shall not soon forget it. Miss Gillmore's last scene was magnificent. It was difficult to reconcile her charm and her beauty with the rest of the performance. She was too well. And by no means fragile. We wanted to sympathize with her, and not until the last act could we. Katherine Grey, a bit. Fancy that! Let her act, you managers. She can. John Harwood, Robert Strange and Jennie Lamont quite good.

S. Jay Kaufman.

* * *

EAST-WEST PLAYERS

Four One-Act Plays at the Princess

In the first play *Gustave Blum* and *S. Robert Wyckoff* gave interesting characterizations of old men. The play, however, failed to register any great enthusiasm from the audience. In "Sweet and Twenty," aside from the reposeful good looks of *Miriam Macauley*, there was not much to commend, save, perhaps, the attractive cherry trees in bloom.

"The Eternal Judith" got over far better, and *Gustav Blum* was at his best in this grim tragedy. *Jane Manners* was very good as the wife. The setting was particularly noteworthy, designed by *Frederick Bentley*. The final satire was amusing and played with a reasonably good spirit of burlesque, but seemed to fall down in the middle from being too long drawn out. *Syd Elin* was an interesting vamp, and *Evelyn Toupin* was delightfully vapid as the flapper heroine.

Dwight Conn.

* * *

"WE GIRLS"

New Play By Hattons in Which Mary Young Is Excellent

A comedy in three acts, written by Frederic and Fanny Hatton. Staged by Priestly Morrison. Presented at the Forty-eighth Street Theatre by Marc Klaw on November 9, 1921.

CAST

Pilgrim.....William Lennox
Louisa.....Minna Phillips
Mrs. Carter Durand.....Mary Young
Frances Waite.....Frances Neilson
Harriet Durand.....Juliette Day
Officer Ryan.....John McFarlane
Doctor Thomas Brown.....Warren Krech
James Stedman.....A. J. Herbert
Mrs. Winbree.....Cordelia Macdonald
Mrs. Darragh.....Marguerite Forrest
Winthrop Hale.....Edward Fielding
Lawrence Ferris.....Ray Wilson
Samuel Welsh.....Thomas A. Rolfe

One of these days the Hattons will write a fine play. And I do not mean a serious play.

They've written another, "We Girls." It's sure to be a success. And that's what it was written for. But—sorry there must be a but—"We Girls" reminds me of a vaudeville sketch that has had all the house managers on the route suggest something and the suggestions all went in.

Funny, of course. An idea, of course. And that idea is capital. A mother who has had her face done over. Looks twenty-four. Has a daughter nineteen. Daughter refuses to stay in convent. And what happens? Daughter shows up the young suitors who think the mother is twenty-four. Good? Yes. But what did the Hattons do with it? A comic policeman is dragged in, a comic butler, a comic maid, a comic doctor, and finally a comic deaf man. Yes, all comic. And, yes, audiences did and will laugh at them.

But the fine writing, excepting in one or two moments, isn't there. And if ever an idea cried out for fine writing, this one did. It was something that wanted the subtlest of treatments. And got vaudeville. I suppose the Hattons will laugh up their purses at all of us who say these things and throw back at us, "You wanted a failure." Perhaps they are right, but I cannot help thinking that the curtain at the end of act two, while comic, is as delicious a scene as I have ever seen in a comedy. And it makes me repeat again and again that the authors who thought it out do not need a set of comics to make audiences howl. What is that curtain? You'll see it.

Mary Young acts the mother. Her position is secure. I know of no one else who could have given so interesting a performance in this part. Juliette Day works too hard. John McFarlane is too fine an actor to play comic policemen.

S. Jay Kaufman.

BROADWAY TIME TABLE—Week of Nov. 21st

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	*Theatre Guild production*	Oct. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
Anna Christie	Frank Shannon, George Marion	*An O'Neill Drama of the Sea*	Nov. 2	Vanderbilt	West 48th	8.30—W. & S. 2.30	$8,000
The Bat	Effie Elisler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Beware of Dogs	William Hodge	*Small town comedy*	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	$8,000
A Bill of Divorcement	Alan Pollock, Janet Beecher	*Very good drama*	Oct. 10	Times Square	W. 42nd	8.30—W. & S. 2.30	$11,000
Blood and Sand	Otis Skinner	*Ibanez novel dramatised*	Sept. 20	Empire	Bway & 40th	8.30—W. & S. 2.30	$9,000
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*Excellent musical play*	Sept. 28	Ambassador	West 49th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	*French farce*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	*Jolson at his best*	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	Capacity
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 8.30	Capacity
The Claw	Lionel Barrymore	*Typical Barrymore vehicle*	Oct. 17	Broadhurst	West 44th	8.20—T. & S. 2.20	$10,000
Daddy'sGonsA-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—T. & S. 2.30	$7,500
Demi Virgin	Hazel Dawn	*Risqué Comedy*	Oct. 18	Eltinge	West 42nd	8.30—T. & S. 2.30	$11,000
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42nd	8.30—W. & S. 2.30	Capacity
Everyday	Fair Comedy	*To be reviewed*	Nov. 15	Bijou	West 45th	8.30—W. & S. 2.30	1st week
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Get Together	Fokine, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$45,000
Golden Days	Helen Hayes	*Youthful Comedy*	Nov. 1	Gaiety	Bway & 46th	8.30—W. & S. 2.30	$7,000
Good Morning Dearie	Ada Lewis, Louise Groody	*Excellent Musical Show*	Nov. 1	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
The Grand Duke	Lionel Atwill	*French Drama*	Nov. 1	Lyceum	West 45th	8.20—T. & S. 2.20	Capacity
The Great Broxopp	Iden Payne	*Reviewed in this issue*	Nov. 15	Punch & Judy	East 49th	8.30—F. & S. 2.30	1st week
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$7,500
GreenwichVillage Follies	Irene Franklin, James Watts	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Interesting after-war play*	Sept. 5	Belmont	West 44th	8.30—W. & S. 2.30	$8,000
The Intimate Stranger	Billie Burke	*Charming & diverting comedy*	Nov. 7	Henry Miller's	West 43rd	8.30—Th. & S. 2.30	Capacity
Lilies of the Field	Marie Doro, Norman Trevor	*Comedy Drama*	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	$8,000
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46	8.15—Th. & S. 2.15	Capacity
Love Dreams	Vera Michelena, Tom Powers	*Musical Drama*	Oct. 10	Apollo	West 42d	8.30—Th. & S. 2.30	$6,500
Main Street	Alma Tell, McKay Morris	*Dramatized Novel*	Oct. 5	National	West 41st	8.30—W. & S. 2.30	$9,000
The Mad Dog	Conway Tearle	*Drama of a man's regeneration*	Nov. 8	Comedy	West 41st	8.30—W. & S. 2.30	$5,000
The Man's Name	Lowell Sherman	*Reviewed in this issue*	Nov. 15	Republic	West 42d	8.30—W. & S. 2.30	1st week
Midnight Frolic	Will Rogers, Carl Randall	*To be reviewed*	Nov. 17	N. Ams'dam Roof	West 42d	11.00—	1st week
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*Gorgeous revue*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
Nature's Nobleman	Louis Mann	*Reviewed in this issue*	Nov. 14	Apollo	West 42d	8.20—W. & S. 2.20	1st week
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	*Excellent Musical Revue*	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Oh Marion	Marion Coakley, Henry Duffy	*College and business play*	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	$7,000
Only 38	Mary Ryan	*Comedy of family life*	Sept. 13	Cort	West 48th	8.30—W. & S. 2.30	$8,000
The Perfect Fool	Ed. Wynn	*A better-than-usual revue*	Nov. 7	Geo. M. Cohan	B'way & 42d	8.30—W. & S. 2.30	$14,000
Return of Peter Grimm	David Warfield	*Successful revival*	Sept. 21	Belasco	West 44th	8.20—Th. & S. 2.20	Capacity
The Right to Strike	Edmond Low, Gypsy O'Brien	*Interesting Problem Play*	Oct. 24	Comedy	West 41st	8.30—Th. & S. 2.30	$6,000
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63rd Street	West 63d	8.30—W. & S. 2.30	$6,500
The Silver Fox	William Faversham	*Fine cast in good play*	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$9,000
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 29	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
The Six-Fifty	Lillian Albertson, Reginald Barlow	*Dramatic Play*	Oct. 24	Hudson	West 44th	8.30—W. & S. 2.30	$8,000
The Straw	Margalo Gilmore, Otto Kruger	*Reviewed in this issue*	Nov. 7	Greenwich Village	Sheridan Sq.	8.30—W. & S. 2.30	1st week
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	*Moralistic Comedy*	Oct. 3	Longacre	West 48th	8.20—W. & S. 2.20	Capacity
The Title	Lumsden Hare, Selene Johnson	*Reviewed in this issue*	Nov. 14	Belmont	East 48th	8.20—T. & S. 2.20	1st week
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
The Verge	Provincetown Players	*Reviewed in this issue*	Nov. 14	McDougall St.		8.30—W. & S. 2.30	1st week
We Girls	Tyron Power	*Reviewed in this issue*	Nov. 9	48th St.	West 48	8.30—Th. & S. 2.30	$9,000
The Wandering Jew	Good Cast	*Intensely interesting play*	Oct. 26	Knickerbocker	38th & B'way	8.30—W. & S. 2.30	$12,000

Lucile Ltd

PRESENT

NEW INTERPRETATIONS

BY

LADY DUFF-GORDON

FOR THE

SOCIAL EVENTS

OF THE

FALL AND WINTER SEASON

OF

1921

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NEGLIGEES TAILORED WEAR

19 East 54th St.

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Gowns Wraps

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—

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HYGIENOL

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HAVE you ever wondered why the powder does not stay on your puff? You are probably using a cotton puff instead of one made of wool.

The Hygienol Powder Puff made of pure Lamb's wool, has that deep "pile" that retains the powder. Remains soft and fluffy after washing, instead of matting as a cotton puff does. Sterilized, by our own process and sealed in individual glassine packages.

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SOLD EVERYWHERE

Made of Wool

It Washes

Retains the Powder

In the Song Shops

By Jim Gillespie

A Few Words on Wimmin—Maurice Richmond Returning to Jobbing Field—Remick Number Hit in Chicago

Photo by Alva Studio

BOB SCHAFER

Bob Schafer, the well-known song-writer, who has written many popular numbers, including "Sweetness, Can't We Be The Same Old Friends?" and "My Mammy's Tears." His latest song, "I've Got My Habits On," is rapidly coming into popular favor and gives promise of becoming one of the blue-ribbon numbers of the year

WIMMIN is the slogan in the *Fred Fisher* offices these days and if you are not fond of the gabby sex we would strongly advise you to keep away from the *Fisher* seminary on West Forty-sixth Street. Of course we realize that this warning will only serve to excite your curiosity, that is, if you are an honest-to-goodness man, for no regular fellow will refuse to mingle with short skirts and high heels even though Christmas is but a few weeks away. If you study some girls you will find them to be odd (we are not referring to their physical makeup) while others might strike you as being conservative, but after getting an earfull of *Fisher's* proteges you will have to admit that *Wimmin* are funny. Wise crackers often refer to a comely girl as a pretty number, but *Fred* goes them one better by calling *Wimmin* a comedy number. As a rule, girls uphold the dignity of their sex, but the female portion of *Fisher's* staff are unanimous in declaring *Wimmin* to be ridiculously funny. If you are still with us it might interest you to know that we are not panning the ladies. No, indeed. We are merely introducing you to *Fred Fisher's* new comedy song which is following in the footsteps of *Ma*, a natural procedure for most all women.

Absence Makes the Heart

grow fonder, so after a year's separation from his first love, *Maurice Richmond* has decided to return to the fold and January 1st will again find him courting the title of *Jobber*. The name of *Richmond* is a household word so far as music dealers are concerned, the gentleman with the *Virginia* name having been General Manager of the *Enterprise Music Supply Co.* for a period of fifteen years, so you can readily see that he is not exactly a stranger in the realm of sharps and flats. *Mr. Richmond* has not decided as to where he will hang his shingle, but it is probable that he will sow his seeds in the rich soil of old Broadway with a view to raising a plant for the distribution of sheet music.

Remick's Chicago Office

on the wire with *Manager Werthan* exercising his pipes to the strains of a long distance call, as follows: "Hello. Open one ear and close the other so that the following information won't ooze through your empty skull. We have just corralled an overnight sensation with a new number entitled *When Shall We Meet Again*, that's sweeping through the windy town with the speed of a high-powered vacuum cleaner. What, you can't hear me! Didn't I tell you to clog up your other ear? It's a wonder your brains don't catch cold owing to the constant draught. Listen, this new song was written by *Raymond B. Egan* and *Richard A. Whiting*. They are the boys who wrote *Till We Meet Again* which even you may have heard about. This new number is only a few days old, but my, how that child has grown! It bids fair to top any of our previous hits, so you can see we will soon require an airplane in order to be on speaking terms with the song. At the present time the number is cleaning up in *Chicago* without the aid of the *Street Cleaning Department*, is responsible for many cafés obtaining all-night licenses and has the carpenters working over-time repairing the floors of the various dance halls. The Duncan Sisters have lassoed the number and are tying up the *Fred Stone* show at every performance. What, you have an earache! That's too bad. I'll hang up and let you go back to bed, but remember, *When Shall We Meet Again*."

The A. J. Stasny Music Co. have opened a branch office in Seattle, Wash., with *Frank J. Gibney* in the rôle of official greeter. *Gibney* has been connected with *Remick* for the past three years and enjoys a wide acquaintance throughout the Northwest. *The Stasny Co.* are very jubilant over their blue ribbon number *Plantation Lullaby*, which, despite its sleepy title, is waking up the music lovers throughout the country, to say nothing of various mechanical companies who have listed the song in their catalogs.

Jimmy Flynn

the little man with the big voice whose radiating smile has made him a big favorite both in and out of the profession, is nursing a sore hand these days owing to the constant pressure of many well-wishing admirers. The reason for the lame fin is that *Jimmy* recently walked off with the honors at a monster song contest held at *Keith's Greenpoint* theatre and the number that brought home the bacon was none other than *Georgia Rose*.

Jack Frost, whose songs have found a warm spot in the hearts of all music lovers, has branched out as a full-fledged music publisher with offices on (get the location) *Fifth Avenue*, if you please. The new concern will be known as the *Jack Frost Music Co.*, and after hearing the location we are almost afraid to make a call for fear of receiving a cold reception. However, some day when we muster up enough courage we will borrow a cane and proceed to inspect the latest model in aristocratic boiler shops.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Sweetheart	Baker and Hawkstrom
Hello Prosperity	Margaret Young
I Want My Mammy	Karyl Norman
Remember the Rose	Demarest and Collette

Sid Caine, all dressed up, with a cigar and everything, is now firmly entrenched in his new offices and wants the whole world to know that he has taken over two new numbers entitled *One Sweet Smile*, a fox-trot, and *In A Field Of Purple Clover*, which, according to *Sid*, is a dreamy waltz for wide-awake people. *Sid* invites you to visit him in his new palace of mirth, that is, except on rainy days. Muddy shoes are not exactly a tonic for new rugs.

A Mr. X——

who writes for the Chicago Tribune recently offered to do anything within reason that his correspondent asked of him, which resulted in *Harry Engel*, Chicago Manager for *Maurice Richmond*, requesting that he sing *Yoo-Hoo* at the State Lake Theatre. To prove his sincerity, *Mr. X*—— went through with the assignment, which resulted in a very novel publicity stunt and incidentally a great bally hoo for bally *Yoo-Hoo*.

Alex Sullivan and *Harry Rosenthal* have just completed a new fox-trot entitled, *Swanee I Hear You Calling*. If *Swanee* is half as good as their other numbers some music publisher will surely answer the call.

Billy Thompson, of the *Curtis and Van Alystine Co.*, kissed our little village a fond farewell last Monday and pointed his cap in the direction of the sun-kist state of California. *George Friedman*, well known and also well liked in music circles, has been appointed General Manager of the above firm and, needless to say, has the well wishes of everybody in his latest undertaking.

Joe Santley Just Whispered

the startling information that *Remick* has accepted a new prophecy entitled *Hello Prosperity*. *John W. Bratton* is responsible for the glad news, but we think he is giving old man prosperity a rather frigid welcome by merely saying *Hello*. After his long absence he should be received with open arms and of course open pocketbooks.

Is That So!

Jack Snyder, the young song writer and publisher whose number *Frankie* has given the boys something to talk about, has just released another new one entitled *Syracuse My Utica*. It is a novel number and judging from the title one would be led to believe that it was on the lines of the New York Central. *Jack* is also hard at work on his other numbers, namely, *In Maytime*, *Little Birdie* and *Jada Baby*, a kid number which, according to *Eddie Rose*, is more nourishing than a bottle of milk.

The Handy Brothers have just released a new entry in the form of a fox-trot ballad entitled *Year After Year*, which was guided into the musical field by *Dave Hoffman*. The boys, though noted for *Blues*, are very optimistic regarding their find which they believe will be one of the bright spots of the present season. So let's hope the new song will continue to prosper Year after Year.

Bob Schafer has been added to the pay-roll of *Goodman and Rose* and has developed into one of the best little hustlers on the staff. *Bob* was telling us what a great break he was getting on his song *I've Got My Habits On*, when *Jimmie Durante* interrupted him by saying, "Don't forget that I am in on this song and if there are any breaks I get a great big hunk."

Jerry Benson, who combines personality with ability, which means but one thing, success, informs us that *Goodman and Rose* have what looks like a winner in *You've Had Your Day*, and somehow or other when Jerry says something we always find ourself paying strict attention. The new number was written by *Bart Costello* and *Cliff Edwards*, and the firm will start working on it immediately. *Jerry*, as you no doubt know, is a song writer and one of his numbers, *Baby Face*, is being published by the above firm, and when a song writer goes into raptures over another fellow's number he must be a regular guy.

At the Hotel McAlpin, November 5th, *Mr. and Mrs. Bennett Marks*, parents of *Edward B. Marks*, the music publisher, celebrated their golden wedding anniversary. *Mr. Marks* arrived in this country in 1850. He served in the New York state militia and saw active service during the Civil War, and also had the honor of being selected as one of the military escort at the funeral of *President Lincoln*. *Mrs. Marks* came from Saxony in 1863 and has been a resident of New York ever since.

Carroll White is now connected with the band and orchestra department of *Fred Fisher*.

At the Vaudeville Houses

PALACE

Babe Ruth Packs House

The advent of *Babe Ruth* into vaudeville in New York brought a capacity house to the Palace on Monday, and standing room was also being used to the limit allowed by the fire department. In addition to *Ruth*, the entire bill is one that lives up to the original standard set by the Palace, as being the best in town.

The opening act this week is one of the best which has been seen here in a long time. It is offered by *Berk and Sawn* who can hold down a spot lower on a good bill with ease. The two offer a dance routine which include practically every style of dancing to be seen. The girl does a *"blues"* number particularly well, and has exceptionally good personality. In the second spot *Jack LaVier* kept them laughing at his comedy, and scored with his acrobatic work.

Craig Campbell, the tenor, assisted by *Hector McCarthy* at the piano, sang a well-balanced repertoire of classic and semi-classic numbers. His voice, diction and technique stamp *artist* on every part of his performance. *Roger Imhof* with *Marcelle Coreene and Company* are still offering *In a Pest House*, and as far as laugh-value is concerned can continue offering that vehicle for several years to come.

Harry and Anna Seymour are another pair who are doing practically the same material which they have been using for some time successfully.

Elizabeth Brice is doing the act which *Charlie King* did for a short while, known as *Love Letters*, with the able support of *Gattison Jones*, formerly with *Sheila Terry* and *Al Hockey*. The act itself is very good, for which *Edgar Allan Woolf*, *Leo Edwards* and *Howard Rogers* can be thanked. The ability of all three is excellent.

Henry Santrey and his band opened intermission, scoring heavily with every bit in the act. *Anna Seymour* joined *Santrey* at the close for a clowning bit.

Babe Ruth and *Wellington Cross*, assisted by *Dean Moore* at the piano, offered the act which was reviewed in detail under New Acts last week. They scored the hit of the show, the Babe making good as a performer.

Victor Moore and *Emma Littlefield*, and *Company*, closed the show with their familiar bare-stage skit,

HOFFMAN.

. . .

WINTER GARDEN

Hanaford Family Star

The Pickfords opened the show with a corking good juggling novelty. The various feats exhibited were the chair, flower pot, and stick, eggs and glass stunt, and the finale trick pouring a liquid into a glass and drinking were his best efforts. The act went over nicely.

Harper and Blanks, colored man and woman on number two, sang and danced their way into favor. *Honeymoon in Dixieland*, their opening number, went over fairly well. After a neat dance, a Chinese number in special costumes went nicely.

The Novelli Brothers, clown musicians, offer a somewhat different musical turn than the ordinary acts of this calibre. Their comedy with the chair was not overdone, just enough comedy injected in a turn of this kind to put it over.

Belle Story sang her way into favor from the start. She has a voice that is pleasing to the ear, and her manner of song delivery enabled her to offer her repertoire in a capable manner.

The Hanaford Family, with *Poodles*, held down a dandy spot on the program, and they certainly made good. *Poodles* is practically the act, and he kept the entire house in uproars with his crazy antics. The rest of the family capably assisted him. They closed to several curtain calls.

Lee White and *Clay Smith*, held over for a second week, did not fare as well as their opening week. Practically the same songs were sung with the exception of two numbers. Opening with a cleverly written number entitled *We're All Crazy*, then going into *Angeline*, and for her finale she sang *Melody Man*. The act scored.

The Lockfords are continuing their success again this week with their remarkable dancing turn. They went just as big as ever and the writer feels confident that they could remain for another week and be appreciated.

Buddy Doyle, blackface single in songs and talk, was the only weak act on the bill. His act from start to finish is not one for the Winter Garden. His talk was draggy and dead, and his song delivery trying to imitate *Jolson* was all wrong. For his finish he tried to imitate several well known black face comedians but failed in this. His numbers *Which Hazel, Dapper Dan* and *Weep No More My Mammy*, were only fairly well put over.

James Barton followed and he woke the house up following the Doyle turn. Barton has changed his vaudeville act. The Equilli, brothers, in a muscular posing turn, closed the show.

ROSE.

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ALHAMBRA

Harry Fox Featured

An unusual bill opened by *Fivek and Jenny*, the *Unusual Duo*. Male roller-skaters. They begin where the others leave off. They start with a thrill and end with a gasp. Five minutes of wonderful opening material.

Dave Roth was on number two with his "impersonations." They're exaggerations, built for comedy. And he takes *Violinsky's Pianist at the Movies* and makes a number of it.

Then *Owen McGiveney* in the familiar *Bill Sykes*. The only one of the protean acts to stand up on the big time. It's welcome any time. It's uncanny that a human being can make changes so fast.

Then *Miss Patricola*. A consummate artist. Finish. Personality Personified. Diction. She warms the heart under your vest. Had to do two encores, each one better than anything done before. Wish we could write a page about her.

A Dress Rehearsal has been re-cast and re-hashed since last seen. It's now a sparkling burlesque on modern play producing. The laughs come naturally and there are lots of them. The present cast is more nearly adequate. A good act now for any bill.

After Intermission, the *Ward Brothers*. But not the same *Ward Brothers* of eight or ten years ago. Perhaps the same persons, but not the same sure-fire standard act. Others have taken their lead and walked away from them. The first half of the act anent a poker game was only mildly amusing. The last half with the yodeling and dancing was more in their old form.

Harriet and *Marie McConnell*, presented by *Hassard Short*. Two girls with fine voices; but, their frame-up's all wrong. A ten-minute act stretched into twenty. For two numbers they had the soprano working behind a gold scrim-curtain while the contralto sang in front, for all the world like the old "picture songs" of our childhood. A good act but too much of it.

Harry Fox then loosed his snappy quirks. And they seemed to be waiting for his stuff. But, *OH, Harry!* Why dig up the one about "three weeks before I was born my name was Lillian." *Help! Released!* He said *Miss Curtis* (assisting) was "too sweet to think." She's sweet all right, but we'll have to take his word for the rest of it.

Lou and *Jean Archer* closed. They didn't have a chance. A few stayed to the finish, but not many. And *Lou's* the only regular guy who can wear a purple silk coat and get away with it. An attractive act, but toppled under the weight of its position.

GILBERT.

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RIVERSIDE

Singer's Midgets Head Fair Bill

The Four Casting Mellos, in a sensational aerial novelty, opened. They gave the bill a good start. The various feats which they performed were very entertaining. They finished well.

Greenlee and Drayton, in singing, talking and dancing, did nicely on number two. Most of their material went over, with exception of a few minutes of talk.

Richard Kean & Co., the character actor, offered a repertoire of scenes from various dramatic plays. Kean's work is supreme, and he is no doubt one of the best dramatic artists in vaudeville to-day. His *Peter the miser* and *Shylock*, are his best efforts. He was accorded several curtain calls on making his exit.

Loraine Howard and *Verna Sadler* in a comedy *songalogue* had a hard time getting started, but they managed to hold their own after putting over a few numbers. Their repertoire consisted of *Write to Tell Your Mamy, Wedding Bells* and *Home Again Blues*. A medley was also rendered. They did fairly well.

Closing Intermission, *Venita Gould*, held hit honors for the first half with her famous imitations of *Lenore Unric, George Cohan, Julian Eltinge, Eddie Leonard, Belle Baker* and several others. *Miss Gould* has added *Daphne Pollard* to her turn, and is doing *Miss Pollard* for her finish. She closed to a solid hit.

After *Topic of the Day* and *Aesop's Fables, Elsie and Paulsen* opened with a corking skating novelty. Their best efforts were put in an *Apache* dance on ice skates, originated by *Paulson*. The dance was executed superbly, and held the entire house in silence from start to finish.

Billy Glason is doing a new monologue with a few popular numbers in between. He had the entire house his own way, and he certainly knows how to keep an audience with him.

Singers Midgets closed the bill with the best and most novel midget production that has ever appeared at the Riverside.

ROSE.

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HAMILTON

Miss Juliet and Johnny Dooley Top Bill

The Dancing McDonalds opened the show to a full house, offering a very neat dancing act, full of personality which gave the show a fast start. *Harry and Grace Ellsworth*, on number two, offered a smiling smattering of songs and dances which were well rendered.

Elsa Ryan and Co. offered a sketch which was something out of the ordinary. *Miss Ryan's* work is very clever, the act is very entertaining and is sure to go in most any theatre.

Lou Clayton and *Jimmy Allman* are doing the old *Clayton* and *Edwards* act. Allman scored on his singing and playing. *Clayton* had no difficulty in getting over with his clever foot work. *Ruby Norton* opened by singing *Just Like a Rainbow*, which gave the act a good start. All of her numbers but the second scored.

George Mayo, in *The Bridel Sweet*, closed intermission. The act was written and staged by *Herman Timberg* and can be rated as another *Timberg* hit.

Doyle and Cavanaugh in songs and dances have a neat and entertaining turn, the material being up to the minute. Their voices were somewhat weak, but their dancing made up for that weakness.

Miss Juliet was the hit of the bill. A one-girl review with enough entertainment for a real big review.

Johnny Dooley and Co. scored their usual success. *Kramer and Zorrell* in *The Idols of Rome* closed the show.

DE ROS.

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MAJESTIC—CHICAGO

Valeska Suratt Tops Snappy Bill

The Majestic has a strong bill this week headed by *Valeska Suratt, Toto* and *Dave Harris.*

Pinkie, a dainty vaudeville offering with *Harold West* and *Pauline Harris* opened the show. This is a singing and dancing act in which the singing could well be left out, thereby improving the act. The dancing is good. This was followed by *Lowe, Feeley and Stella,* another singing and dancing act, that fared better than the first.

Dave Harris held the trey spot with his seven syncopators. His personality, plus versatility, put himself and the boys over for a good hand. He put *Nobody's Baby* and *Sunny Tennessee* over in great shape. *Jimmy Lucas and Francene* were next. *Jimmy* revived all his old songs, as song writers will do, after which they introduce their latest. He kept up the speed *Harris* started and finished big.

Toto came next. This famous clown did some wonderful work and scored. Among his numerous bits, his *Salome Dance* proved a riot and the customers liked everything he did. He is full of originality which nowadays is hard to find.

Ole Olsen and Chic Johnson stopped the show with their nonsense and songs. *Jimmy Lucas* helped them out on their encores. These boys are clever and know how to put 'em over.

It remained for *Valeska Suratt* to provide the *real* hit of the performance with her new play by *Jack Lait. Lait* was finally forced to make a curtain speech after *Valeska* took five bows.

Blackface Eddie Ross and his *African Harp* (banjo) held down a hard spot with his playing and what went with it. *Fink's Mules* closed the show with their equine joy fest which is always liked. CHRIS.

APOLLO—CHICAGO

Nora Bayes Scintillates Brilliantly

Nora Bayes' drawing power was evidenced this afternoon for a much better house greeted this reviewer's eyes than has been customary for the past several weeks. And, at that, there were far too many empty seats. It will be a leviathan of an act that will jam this beautiful playhouse week days in these stressed times.

Burt Shepherd in pastimes of the *Pampas of South America* opened and was tolerated—nothing more. *Hattie Althoff* and *Sister* next sing *Cherie, Home Again Blues, Dapper Dan,* and—of course a *Mammy* number without which no singing act can function. *Hattie* wore a wondrous white dress creation that helped immeasurably while her sister needs only her left hand to make a piano hum. A good act for the spot.

Arturo Bernardi, murdering the English language, entertained fairly well with his impersonation of thirty-five distinct "karaterass" (this being the slang English for "characters"). It was a happy thought that switched this act from closing the first half to the trey spot.

KATHERINE SPENCER

who is being featured in Robertson-Cole productions. She recently appeared in "The Barricade"

Bob Nelson, accompaneid by *Herbert Hewson* at the piano, had the audience "tickled pink" with his rendition of nut ditties. This boy personifies *pep and personality* and sings his songs as if he genuinely enjoys the thing. I defy you not to like him.

Scibilla & Brooks and a company of *Argentine Players* closed with a melange of songs, dances and music indigent of *Argentine* and were well received.

Milo! the tramp with the tricky voice opened the second half. His prima-donna off-stage singing fooled the audience and he got a good laugh on his appearance. He imitated a thousand and one things—birds, animals, goldfish and the like, and did them well. If he would only keep his tongue from darting out every few seconds we would appreciate him more.

Nora Bayes is truly America's Foremost Singing Comedienne. She makes of any song a masterpiece, and is not unwise to the hoakum tricks of vaudeville. She is nicely assisted by that tall and handsome ex-movier *Alan Edwards. George Russo* and *Dudley Wilkinson.* Much applause and a handsome bouquet were her rewards and justly merited.

Klein Bros., Al and *Harry,* followed and lost a lot of patrons. Their *Jest Moments* suffered as a consequence. These boys are very likable, and given a quiet audience they will make life pleasant. *Lipinski's Canine Novelty* was a good closer, though few of this afternoon's patrons can honestly attest to the fact. SEGALL.

STATE LAKE—CHICAGO

Frisco is Hit of Show

A good bill is there to greet the patrons of the *State Lake* this week, headed by *Frisco.* Opening the show were the *Fillis Family,* man and woman, who exhibited some well trained horses who seemed to know all the latest ballroom steps. *Lady Tsen Mei,* the *Chinese Nightingale,* came in the deuce spot. Her singing was not loud enough for a theatre the size of this one and the applause suffered accordingly. She did not score as she did several weeks ago at the Majestic.

A Dress Rehearsal, a travesty by *Alice Gerstenberg,* came third and provided some good laughs, although the whole thing didn't mean anything. *Miller and Mack,* the *Two Bing Boys,* provided some real comedy with their clever dancing and hokum. They were first to inject speed into the bill and scored fairly well.

Frisco, known to all fans, stopped the show. He works with a partner, *Paul O'Neill,* who is also quite some dancer. *Frisco* does some new dances, and some of the old ones, all of which went well. For an encore he pulled a *burlesque* on *Sawing a Woman in Half,* using a dummy. It went over for a good laugh.

Mr. and Mrs. Jimmy Barry was next, with some comedy on the subject of the *Stage Door Johns. Mr. Barry* is clever, and if *Mrs. Barry* indulged in much less stage laughing, which detracts from the comedy, the act would be okeh. They finished to a good hand. *Junior and Terris* have a dancing act in which there is nothing unusual, however, being fully up to the Orpheum standard of acts. HARROLD.

PALACE—CHICAGO

Good Entertainment This Week

The bill at the *Palace* this week is fully up to the high standard set by this house some time ago. *Garcinetti Brothers* open the show with an act rather unusual and capable of holding down almost any spot. They do aerial somersaults, hat throwing and have a bull pup who plays ball with the customers. The dog scored individually.

Bill Robinson, the dark cloud of joy, held down the deuce spot very successfully. His personality is the "silver lining" and his dancing stopped the show.

Jack Lait has two acts on in Chicago this week. *Percy Bronson and Winnie Baldwin* score with *Visions of 1970.* It shows what *may* happen fifty years from now. At the present rate of things we'll get before our time. *Miss Baldwin* displays quite a stunning array of costumes, changing for each number.

Jim McWilliams, billed as the *Pianutist,* fully lived up to his name. He is a new brand of *nut.* His takeoff on Grand Opera was a riot and put him over in great style.

Next came *Sally Fisher* in *The Choir Rehearsal* by *Clare Kummer.* The time of the play is in the year 1870. *Miss Fisher's* voice is charming, but there is not enough of it. More singing would eliminate the *drag* now slightly evident in the act. The play carries six principals, all of whom do good work. It was fairly well received.

Jack Rolls and Ruby Royce proved show-stoppers with their dancing which was clever. *Miss Royce* could put more snap in the turn by changing to a different sort of costume than that which she was wearing. The audience took all they had to give.

The Four Marx Brothers repeated their success for the third time here within a month. They can always be counted on. *Mang and Snyder,* a couple of master athletes, closed a good bill. The two offered a routine of gymnast and acrobatic work which was exceptionally good. CHRISTENSEN.

CLOWN NIGHT

Old-Timers Offer Success

The seventh N. V. A. Clown Night was under the direction of *Nat Farnum,* who offered a program consisting of old-timers only. *Glenn Condon* did some wonderful heralding for the affair, with the result that the grand ballroom was packed to capacity, and the press tables particularly had more guests than have been present at any Clown Night since their inception.

Old-Timers Night.—What a chance for a wonderful sentimental story! Each performer who appeared has such a wonderful history that it is really regrettable that space forbids the writing of the past exploits of each one.

Nat Farnum was introduced, following which *Barney Ferguson* started the show proper with a little speech and a song. *Col. Patty* and another youngster who is a survivor of the Civil War, known as *Old Reb,* offered a bit with violins, assisted by *Jimmie McHugh,* of the present generation at the piano. A skit showing a scene in *Henry Chesterfield's* office, drew quite a bit of laughs, was offered by *Jack Denton* and *Fred Mayo.* An impersonation of *Sammy Wright* proved entertaining.

Right here it is not amiss to mention *Sammy Wright,* who handles the light and curtain cues for all the *Clown Nights. Sammy* never takes a bow, and few know who does the work which he is doing. *Sammy* doesn't get paid for his work, and very little credit in addition. Yet a *Clown Night* without *Sammy Wright* would be incomplete.

Arthur Terry as a reporter, and *Bob Trippas,* as *Judge Landis,* indulged in some talk, and were followed by *Col. Diamond* and his niece, who offered some dances. While *The Colonel* may be over sixty, he still can shake a mean pair of dogs. *Frank McNish* got quite a few laughs, and *Vernon,* the blind ventriloquist, offered a show-stopping routine of banjo-playing and songs. *Mike Scott* also sang and did some old-time jigs.

Captain Fayette, Donald Roberts, Frank Donegan, Zelo, Billy Curtis and *Nellie Miller* presented a laughable turn called *You Don't Know That Half of It,* which was built around *Sawing a Woman in Half.*

The Beaumont Sisters were the hit of the evening, with songs, closely seconded by *Charles K. Harris,* who announced that it was his first appearance on any stage. This youngster offered some songs which which will some day be hits, among them *After the Ball, I Love Her Just the Same, The Green Fields of Virginia,* and others. He'll be heard of some day, will this *Harris* chap.

There were others. Many others. Among them *Jess Dandy, Major Doyle, Roger Imhof* and a list too numerous to get into the short column we are allowed. The affair was really worth much more space that we are giving it, and a much better review. But then it would require an experienced *sob-sister* to write the review it deserves. And all we're thinking of are the laughs which we had at the *Old-Timers' Clown Night.* It won't be forgotten. HOFFMAN.

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COLONIAL
Georgie Jessel Headlines

A versatile young miss, by name *Laurie DeVine*, started the show merrily on its way only to strike a snag in the form of *Cooper and Lane*, two dusky chaps who would sing while their forte is dancing.

The Marmein Sisters with a most sumptuous drama-danceologue were not held in the high esteem they so rightly deserved. Theirs is an artistic offering far above the realm of vaudeville. Particularly did we like the *Goddess* number of the theme, the costuming here being bizarre, if not to say audacious.

At this point the audience seemed intoxicable for hilarity and on sauntered *Ruth Roye* to furnish the necessary ingredients. After doing six numbers the applause for *Ruth* augmented and evolved itself into the well-known *Colonial Clacque*. The Gods then called for *Robert E. Lee* and the complacent *Ruth* obliged.

Harry Langdon, assisted by *Rose and Cecil*, followed in a skit of gossamer lightness. The dialog is quite devoid of humor and we shudder to think of what this act would be without the whimsical *Harry* whose quaintness manifests itself throughout the act.

After the reel "Topics," *George McFarlane's* baritone came to pass. *Mr. McFarlane's* act as non-musically constituted, is mere tautology. There is no tang, no variety to his musical program, though his voice is capable of seeing him through on any bill.

The George Jessel turn was next to closing and *Georgie's* interpretation of the intrepid though ultimately relenting son leaves nothing to be desired. We shan't dispel the lustre of his sterling performance by going into detail of his supporting company.

Davis and Pelle closed and incurred the favor of the scant audience in their equilibristic routine.

HAL ELIAS.

EIGHTY-FIRST STREET
Rolfe Revue Heads Program

Adelaide Herrmann, widow of the famous *Herrmann the Great*, offered a series of illusions that introduced the services of a whole farm-yard flock of animals and *Marie Lee* as *Joan of Arc*.

A surprise act *Cecil Mason* and *Bernie Shaw* in "After a Girlie," fitted neatly into second place. They sang, *Wait Until You See My Madeline, Kill 'Em With Kindness, Tomboy, Honey Rose* and *When the Autumn Leaves Begin to Fall*.

Frank North and *Will Halliday* presented their sketch *Back to Wellington*, which had no historic reference, as might be supposed. In fact *Wellington* was a rube town and a second edition of *Bingville Corners*. The comedy consisted mainly of looking over an old photograph album and making more or less humorous remarks about the folks pictured therein. Most of it was amusing—but the "roach trap" proved to be not so funny as intended.

The undisputed hit of the bill was the team of *James Burke* and *Eleanor Durkin*. With *Miss Durkin* in a gorgeous red gown at the piano, *Burke* sang *I'm a Lady's Man*. He also used *Home Again Blues* and *Birds of a Feather*. *Miss Durkin* sang *Granny*. Her second gown of gold-colored satin (we guess that's what it was!) caused gasps of admiration from the onlookers. They closed with numerous encores for *When Francis Dances With Me*, that brought down the house.

B. A. Rolfe's Revue, featuring *George Wiest* and *June Le Veay*, offered a musical novelty which was well liked. The *Oriental Temple Bells* number was tuneful, and the accompanying dance seemed appreciated. They played *Why Dear? Humming Birds of a Feather*, and the Rachmaninoff prelude in brass.

CONN.

FORTY-FOURTH STREET
Big Bill of Shubert Vaudeville

The *La Belge Duo*, a clean-cut pair of young acrobats in neat white gym suits, opened the program with hand-balancing and other gymnastic feats. *Henry Griff*, the *bubble king*, blew soap-bubbles of varying size and colors and made pertinent comments on the unresponsiveness of the audience. His baby-doll dummy waked them up a bit, and he closed to generous applause. He said the reviewers would say it's "not very clever, but it's quaint."

The *L. Lawrence Weber* and *William B. Friedlander* act, "Cave Man Love," a musical comedy novelty in five scenes, followed in third place. *Richard Bartlett* was amusing as the modern hero who proposed, only to be told "this is so sudden" and that she'd "love him like a sister." The cut-back to medieval times, and from thence to Egypt, and the prehistoric age, afforded an opportunity for much comedy and several interesting dances, performed with agility by *Helen Coyne*. *Zella Rambeau* played the girl in all the various phases of history, and displayed a good sense of comedy and a comely figure. The son, *Somebody to Love*, had a catchy refrain that came in aptly.

Hal Forde and *Lieut. Gitz Rice* introduced a number of songs and comic dialogues in a nonchalant manner, but with evident desire to please the multitude. And, of course, we got *Dear Old Pal Of Mine* before the act was over. *Little Old Cottage I Know* and *In Rangoon* were two of *Rice's* numbers.

John Robinson's elephants, who could be heard "trumpeting" in anticipation during *Hal Forde's* pianissimo tones a few moments before, showed what eighteen tons of animal intelligence could do. We spent some time worrying about the durability of the stage floor boards, and by Saturday night there ought to be a permanent warp in them. All of which is beside the question, for the four animals did remarkable stunts and seemed perfectly at home in their narrow quarters. Tilly, the one-hundred-and-five-year old baby elephant, is just learning to say "papa." And she does it coyly, after much urging.

Lucille Chalfant, giving a beautiful imitation of *Jenny Lind*, looked stunning and sang with real grand-opera skill. She sang *Kiss Me Again*, and soared through the flute duets of the Mad Scene from *Lusia* like a second *Galli Curci*.

Mlle. Anna Codee, assisted by *Frank Orth* (who was not even mentioned on the program), rattled off electrifying French and played rough with Frank, much to the amusement of the audience.

Maxie and *George*, two colored boys, danced a bunch of whirlwind steps, and put over some pert patter. *Billy McDermott* gathered in laughs continuously. The *Gondsmiths*, two clowns, with two clown dogs, closed the bill with novelty tumbling.

CONN.

COLISEUM
Harry Carroll Tops Show

On account of the lengthy act of *Harry Carroll* and the *Buster Keaton* comedy there were only five acts instead of the usual six. But these five acts were unusual in quality, quantity and variety. *Miss Ioleen*, the tight-rope walker, came first, but she was, unfortunately, very sick and could hardly walk to the ropes, but managed to do two minutes of her act before she was obliged to run in. She, indeed, was plucky to even do that much.

The deuce spot was drawn by *Burns and Lynn*, comedians of the old school, and their jokes went like wildfire. In some spots, though, their work reminds one of other standard acts. They have a novel idea in receiving letters comically written, telling them what dances to do. They made a substantial hit.

Third came *Janet of France*, assisted by *Charles Hamp*, in their comedy vehicle. *Janet*, with her piquant personality, warmed to the audience's heart on appearance. *Mr. Hamp* deserves mention for his able assistance. *Bob Willis*, the former mail-man who came to vaudeville through a contest in a local house, was the next entertainer. He tells some *Irish* and *Jewish* jokes that not only were original and new, but were exceedingly funny.

Harry Carroll and his *gang* did their bit to their usual hit. *Mr. Carroll* had again changed part of the cast, having *Ann Sands* as singer in place of *Grace Fischer*. He also has six new chicks that are better, if anything, than the former ones. He has three new songs, one also being sung that is used in *The Love Race*. *The Bennett Twins* stopped the show cold with their specialty song, *Old Swimmin' Hole*. *Harry Miller* was his usual self, and scored with his dancing. And last but not least, *Harry Carroll*, with his piano playing and vocalizing. *Mr. Carroll* is to be congratulated on his act, and it should be good for another year or two yet.

ALLEN.

FIFTH AVENUE
Very Good Show at Proctor House

It really wouldn't be a difficult job to see which acts the audience liked best at the Fifth Avenue Monday afternoon, as *Ernest Ball*, the composer, and *Eddie Buzzell* ran a close tie for the plaudits of the packed house when the curtain went up on a *Murray Tarlton Talk-a-logue*. It was a very interesting ten-minute talk, and was very well received.

Page and Green, with some very clever acrobatic stunts, pleased the audience greatly and put them in a mood to enjoy the rest of the bill. *Meredith*, with his remarkable dog, *Snooser*, showed the house what a really intellectual canine he owns, and was received with a good deal of enthusiasm.

Sully and Thomas next offered their song, dance and comedy act, which had some very good lines and clever dance steps, but which did not receive such an awfully big hand. *William Harrigan* appeared in an act entitled *A Man of Affairs*, which was a huge success and received the applause of the whole house. There was a very clever plot, which was not solved till the very end and which proved entirely enjoyable. *Ernest Ball*, the composer, sang himself hoarse with his new songs, and impressively impressed the audience that he was an Irishman, not only verbally, but by singing two or three Irish ditties. He closed with the whole house in riotous applause.

Eddie Buzzell followed in a comedy travesty on the perils and adventures of a country lad in New York, called *A Comic Slice of Life*, and was assisted by an excellent supporting cast. He was literally a riot and he had the house laughing from the time he came on to the close of his act.

Following him came *Margaret Young*, offering a number of *Blues* songs that were very well received and cleverly put over. Her presentation of *Al Von Tilzer's latest song, Dapper Dan*, received a great ovation, which made her come out and offer as an encore *Hello Prosperity*.

The Rickards closed the vaudeville program of the show.

STEINER.

EMPRESS—ST. LOUIS
Sawing Through A Woman Scores

Scamp and Scamp in pantomime comedy on casting apparatus, opened the show, to a well-filled house. The boys are hard workers and the house responded very readily to their offering.

Santucci, billed as *The Cromatic Accordionist*, was next. There is no doubt about him being one of the best players of the accordion in vaudeville. He was a great hit and almost stopped the show.

Carlton Emmy and *His Mad Wags* were sure an unusual treat. This is a dog act that is really different and deserves a great deal of praise. Very much appreciated by the audience. *Joe Whitehead* held down number four, and that there is only one Joe Whitehead every one admits, for he gets away with stuff that no one else could. Although most of his material is old he made 'em like it. Well received.

Art Rogers, presenting *Selbit's* Sensational Illusion, *Sawing Through a Woman*, closed the show. This is undoubtedly the greatest and most talked-of illusion in the world today. The act worked very smoothly and left the audience completely mystified.

BADLEY.

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ROYAL

Sophie Tucker Tops Fast Bill

Frank Browne, the knight of the xylophone and an artist in his line, started the show off to a lively pace with his well-selected melodies. *Miller and Capman*, in second position, were warmly received. They have changed their attire slightly, both wearing white vests and long black ties to the tuxedo, but do their same neat dancing act, scoring on their specialties.

Frank W. Stafford in *Rip Van Winkle's Dream* was well received. *Stafford* has a real novelty act.

Frank Fisher and *Eldrie Gilmore*, in *Her Bashful Romeo*, present an act that is sure to please any audience. Their rube comedy was very well delivered. We must compliment *Miss Gilmore* on her beautiful gowns.

Sophie Tucker and her Five Kings of Syncopation, closing intermission, stopped the show as usual. *Miss Tucker's* singing *Weep No More My Mammy* to a gray old lady on the stage flooded by a foot spot was indeed a striking figure. Her singing of *Strut Miss Lizzie* and *Dapper Dan* took the house by storm. Her jazz kings offered a real novelty by playing *Eli Eli* with real melody and harmony. *Miss Tucker* is still everybody's favorite.

Will Mahony opened intermission singing *Sweet Hortense*. He had the folks laughing from the start and his dancing was very good. *Allen Rogers* and *Lenora Allen* offered a cycle of classical songs very well rendered. *Bert and Betty Wheeler* scored their usual success in bits of everything.

Laura and Billy Dreyer, in their dance review, closed the show. They have a very neat act, and must be complimented on the scenery and costumes. *Billy Dreyer* does the most wonderful routine of cuts in a solo which we have ever seen.

. . .

Dr Ros.

BROADWAY

Frank Dobson Heads Bill

Harold and Helen Savage make a very neat appearance in their novelty shooting act, and gave the show a warm start. *Geo. and Ray Perry*, in second position with their banjos, open with a medley which was favorably received. It might be to their advantage if they used only one *Mammy* song instead of using three in a row.

Howard and White, offering a sketch, have tried to do something new. By using a bedroom scene, their ending was rather blue. *Harry Cooper*, doing his same act, won favor with the crowd from the start. *Tuck Me to Sleep* was well rendered, and the applause received was well earned. *When the Honeymoon Was Over* brought giggles from over the house, as some of the lines were suggestive.

Renee Roberts' Review, in number five spot, is far from a review; it might be termed a good dancing act if they dropped the singer. *Miss Roberts* is a very clever dancer, and *Sid Keys* received considerable applause on his boob dance.

Frank Dobson and Sirens, doing the same act he has been doing for the past four years, scored from the start. He has a very entertaining act. *Juliette Dika* with better material would be a pleasing and entertaining act. With her French personality and beautiful gowns, she managed to pull through. *Down Yonder* was the only bright spot in her act.

Wilson Bros., in next to closing, were the hit of the show. Their singing and droll comedy was very well delivered. *Korali Bros.*, a pole-balancing act, closed the show.

. . .

Dr Ros.

LOEW'S STATE

Oddities of 1921 Featured

Dancer and Green, a colored team, opened and fair is about the best they can be rated. Their typical "American Song and Dance" number was fairly well received. *Strut, Miss Lizzie* was the most effective of *Miss Green's* trio of vocal offerings.

After a year's absence from vaudeville *Pearl Frank* was welcomed back in the second spot. *Mr. Spencer*, the popular song composer, occupied the piano stool. Among the numbers that were effectively rendered by *Miss Frank* were *Tuck Me to Sleep* and *Remember the Rose*. She also sang the choruses of *Broadway Rose* and other past successes of *Mr. Spencer*, after which came *Bundle of Joy*, the composer's latest.

The Carlos Circus was no different than the numerous other acts of this kind. Same old dogs; same old ponies; same old tricks.

Mulford and Stanley worked hard to satisfy and manufactured quite a number of laughs.

The Wiese Trio put over a couple of tricks, but they were nothing out of the ordinary. The clownish character added a touch of humor to the act, but did not improve it much as his antics were of the ancient variety.

The popular entertainers, *Billy Tower* and *Maybelle Darrel* in *Food for the Squirrels*, created a favorable impression and a well deserved round of applause greeted them when they were through.

Oddities of 1921, the *Abe Feinberg* presentation, with *Athol Tier* featuring is a pretentious revuette by *Blanche Merrill*. It is a company of charming and versatile debutantes. They won over the crowded house the moment they appeared and kept the faith throughout the entire turn.

Bumberg.

New Acts

Edythe Baker and Clarence Nordstrom

Singing, dancing, talk, piano, one and two and half, fifteen minutes. Reviewed Monday night at the Shubert-Crescent.

Vaudeville has gained again. Or we might state that production's loss is vaudeville's gain. With the addition of *Edythe Baker*, formerly of the Zeigfeld *Midnight Frolic*, and *Clarence Nordstrom*, who has been featured in innumerable musical comedies, the two-a-day field has acquired an offering done by two artists of whom it may well be proud.

Why? 'Cause, first of all, the material alone, which makes up the act, is clean, entertaining and clever. For which, we understand, *Kay Kendall* is largely responsible, for he staged and arranged the turn. And then mainly because *Edythe Baker* and *Clarence Nordstrom* are handling the material.

Only two short years ago little *Edythe Baker* came to New York as part of a sister act, and immediately attracted attention because of her piano playing. *Harry Fox* saw her and grabbed her. The *Aeolian* people heard her and signed her to play rolls. Finally *Flo Ziegfeld* cast his optics on the young lady, and for over a year and a half she continued to stop shows atop the New Amsterdam Roof.

Which means that Edythe Baker is the first girl who ever did anything with a piano solo. And she can't read a note!

But *Miss Baker* apparently has not been satisfied with merely getting music out of a piano in a manner that no one else can. So she has learned to sing and to dance. And to do both in a manner that radiates that sweet personality of hers that always makes her adorable. Her piano work is a very small part of this act. In fact, she and *Nordstrom* carry an extra pianist, for *Miss Baker* only does one solo. The rest of the time she is singing, dancing or reading lines. Truly a future rival for *Marilynn Miller*.

And *Clarence Nordstrom?* A question. Because he should have reached stardom long ago, despite his young years. Appearance, personality—ability. A voice that holds, interests, thrills and charms. Youth, enthusiasm and experience.

No, we are not *Nordstrom's* press agent. But we are thinking of the many times we have seen him in productions, and went away with the memory of his work remaining uppermost in our mind. Credit where credit is due. And a lot has been due to *Nordstrom* for a long time.

The combination is perfect. In fact, it would be difficult to find a better-matched couple. They look great together, work great together, and together will please any audience. For should they meet with a low-brow audience, where their material will be "over the heads," their personalities will put them over with ease. With an intelligent audience, their success is doubly assured.

Hoffman.

Will Rogers

Talking, Rope-spinning. Sixteen Minutes in One. Review last week in Winter Garden.

Even though he stated that there was never a Christian ever made good at the Winter Garden, minus this remark *Rogers* would have made more than good. After several months in pictures, *Rogers* has returned to vaudeville with a better act than ever before.

Every morsel of his material is bright, snappy, and up-to-the-minute. Most of his monologue is political and it certainly was well put over by him. Although his rope stunts added greatly to his turn, he could have omitted these few moments and just talked, for his dry rural way of delivery had the house roaring after every story he delivered. His best story is that of *Shubert, Jolson* and the two *Barns* being turned into theatres. Whoever originated this story should be given a medal for it certainly fits *Rogers* to a T. On his entrance a tremendous reception was accorded him, and on his exit *Rogers* should never forget the ovation. He has come back stronger than ever, with one of the best talking singles in vaudeville to-day.

Ross.

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Lee White and Clay Smith

Singing and Piano. Fourteen Minutes in One. Reviewed last week in Winter Garden.

After several years in Europe playing the various Revues, *Lee White* and *Clay Smith* have returned to their native land, with a singing and piano turn, including a batch of new songs. Opening with a dandy number Winter-Time, gave the act a fast start. For personality and appearance *Miss White* is hard to beat, for this asset alone put her over with the entire house Monday evening. *Lisa Jane* and an *Irish Ditty* were also well rendered. For her finish she sang a lively song entitled, *Johnny, I Want to Be With You*. *Clay Smith*, at the piano, added greatly to the turn. He also joined *Miss White* in several of her songs. Monday evening, on their exit after tremendous applause, *Miss White* walked off stage with armsfull of flowers from her many admirers and friends, wishing her success on her return to this country.

Ross.

20 YEARS AGO TO-DAY

A book with the title of Ethel Barrymore and Captain Jinks, by R. H. Russell, is placed on the market.

The death of Edward J. Lonnen, who passed away on November 2nd, is announced.

Quality Street, with Maude Adams, is produced at the Knickerbocker Theatre. The play was originally produced in Toledo, Ohio.

J. H. Decker, who has been manager of Primrose and Dockstader's Minstrels, retires, after being associated with the business for over fifteen years.

5 YEARS AGO TO-DAY

Captain Kidd, Jr., is produced by Cohan and Harris, at the Cohan and Harris Theatre. Rida Johnson Young is the author of the play, which is in three acts. Among those in the cast are Edith Taliaferro and Zelda Sears.

Sarah Bernhardt appears in the rôle of Shylock, in "The Merchant of Venice," in Washington, at the National Theatre.

Lloyd F. Hoey, who had appeared in leading rôles in Floradora, The Belle of New York, and others, passed away in Bridgeport this week.

Vaudeville Bills for Two Weeks Ahead On Pages 724, 725, 752, 753, 754

DRAMATIC MIRROR

DORIS MAY *the attractive young star who is appearing in Robertson-Cole productions. Her first picture is "The Foolish Age," directed by Cabanne*

Little Trips to Los Angeles Studios

With Otto Henry Harras

THERE is a new *Brunton* picture, a *Frothingham* subject, called "The Man Who Smiles, which is just starting. The principal rôles are being handled by *Marcia Manon, William Mong,* and *Mary Wynn,* under the direction of *Edward Sloman.*

"Brothers Under Their Skin," from the story by *Peter B. Kyne,* is being prepared for *Goldwyn* by *Grant Carpenter,* who has been engaged to do the continuity.

Grace Morse

the Morosco stock player, is appearing in a leading rôle in "Seeing Is Believing," in which *Viola Dana* is starring under the direction of *Harry Beaumont.*

Sessue Hayakawa, the Robertson-Cole star, is editing "The Street of the Dragon" and will next star in "The Vermillion Pencil," a Chinese story by Homer Lea. Norman Dawn will probably do the directing.

Ethel Clayton is at work on "For the Defense," adapted from the play by Elmer Rice, with continuity by *Beulah Marie Dix. Vernon Steel,* who has recently arrived in Los Angeles, will play opposite *Miss Clayton.*

Katherine Newlin Burt has written "The Summons," which is now being prepared for production at the *Goldwyn* Studios.

Wesley Ruggles is producing the new *Priscilla Dean* story "Wild Honey" with a large cast that includes *Lloyd Whitlock, Helen Raymond, Mai Wells, Noah Beery, Wallace Beery* and *Percy Challenger.*

Ruth Roland, who has been out on location with "The Timber Queen" company, is returning from a month spent in the big timber country near Huntington Lake. Fred Jackman is her director.

The Second

Hunt Stromberg production in which *Doris May* is starred, will be adapted from *Ralph Renaud's* "Eden and Return." *Beatrice Van* is preparing the continuity. *William Seiter* is directing, with *Bert Conn* as cameraman. *Emmett King, Margaret Livingston, Earle Metcalf, Margaret Campbell, Buddy Post,* and *Gerald Prong* are in the cast.

Lynn Reynolds, Tom Mix, and *Eva Novak* have returned from the Grand Canyon to the Fox Studios at Hollywood. They have been working on the final exteriors for "The Go Getter." *Tom Mix* is starting work on "Around the World in Forty Days" under the direction of *Edward Sedgwick.*

At the *Fox* studio *Shirley Mason* is completing her work on "Her Loved Ones," which is being directed by *Jack Ford.*

Ralph Graves has been engaged by *Goldwyn* to play the leading rôle in *Rupert Hughes'* story, "Sent for Out," opposite *Coleen Moore. Harold Holland, Eleanor Hancock, Florence Drew* and *Charles Mason* complete the cast. *Alfred Green* is the director.

Harold Lloyd has started work on a new comedy with a psycological theme—that a man can do whatever he makes up his mind to accomplish. The story is by Hal Roach, and will be directed by Fred Newmeyer. Mildred Davis plays opposite Lloyd.

F. B. Finman has resigned as vice-president and general manager of the Ambassador Picture Corporation, which produces *Katherine McDonald* feature pictures for First National. *Ben Shulberg* has recently come to the coast to reorganize this company.

C. S. Jensen Has Returned

to Portland after a conference in Seattle with his partner, *J. G. Von Herberg,* which resulted in the purchase of the American Theatre in Butte, Montana, by the firm of *Jensen* and *Von Herberg.* This company operates a string of theatres throughout the northwest.

In these days when we are wondering whether last year's overcoat will possibly do, we can't help envying these movie folks who are enjoying the balmy sunshine of California. The scene is from "Fine Feathers"—a Metro production

The Producers Security Corporation is to produce a two-reel comedy every two weeks, made by the *Hal Stevens* company. A huge steel frame has been shipped for the construction of a second stage at this plant. It is expected that work on the new stage will be completed by the first of next year.

"The Count of Monte Cristo"

with an all-star cast, is being filmed at the Fox Studios under the direction of *Emmet Flynn.* The cast is a large one, and includes *George Seigman, Gaston Glass, Albert Prisco, Virginia Faire, Frances MacDonald, William Mong, Robert McKling, Al Filson* and *Estelle Taylor. John Gilbert* is the star of the production.

John Harron, brother of the late *Robert Harron,* is to play the lead opposite *Viola Dana* in *Irvin Cobb's* story, "The Five-Dollar Baby," under the direction of *Harry Beaumont.* It is a Metro production.

Clarence Badger, who directed Will Rogers in "Doubling for Romeo" at the Goldwyn Studios, is directing Marie Prevost in "Cupid, Incog," by Irving Thalberg. The cast includes T. Roy Barnes, George Nichols, Daisy Robinson and Roy Atwell.

At the *Lasky* Studio, *Jack Holt* is at work on a new production, "The Parson of Panamint," written by *Peter B. Kyne* and adapted for the screen by *Albert Lavino.* The cast includes *Herbert Standing, Wade Botelar, Mabel Van Buren, Will Walling, Fred Huntley, Betty Francisco* and *J. P. Lockney.* The director is *Joseph Hennaberry.*

Three companies at the Christie Studios are now at work on new stories. Neal Burns and Helen Darling, with Baby Jane Hart and Dog Laddie, are filming "No Parking." Bobby Vernon and Viola Daniel in a costume burlesque, "A Barnyard Cavalier," under the direction of Harry Beaudine. Dorothy Devore in "A Wonderful Knight," which is being directed by Al Christie.

Madge Bellamy Is Playing

a leading part with *Douglas MacLean* at the Ince Studios in *MacLean's* latest starring vehicle, "The Hottentot," in which *Willie Collier* played on the stage. The direction is supervised by *Del Andrews. Raymond Hatton* has an important part.

Harold Lloyd's "A Sailor Made Man" was previewed at the Glendale Ocean Park, at Long Beach and on board of the U. S. S. Frederick, where six hundred gobs and officers who took part in the picture, saw the rôles they played. The comedy is in four reels and is the biggest Lloyd subject to date. The story is by Hal Roach, Jean Havez and Sam Taylor, and the cast includes Mildred Davis, Dick Sutherland and Noah Beery. Fred Newmeyer directed, T. J. Crizer edited the film and H. M. Walker wrote the titles.

Mrs. Coogan, mother of the famous "Kid" *Jackie Coogan,* is now on her way East with the film of *Jackie's* latest story, "My Boy," which is soon to have its New York première. *Jackie's* managers have had an offer of $100,000 for a personal appearance tour covering a period of six weeks, it is said. The offer is from London. Since *Jackie* is to go to Europe to start his next picture with episodes in France, it is probable that the proposed tour of the British Isle will take place.

"Torchy's Luck" will be the name of the new *Sewell Ford* story that is now being filmed by *Charles C. Burr* of the Affiliated Distributors, Inc., for the popular young comedian *Johnny Hines.* The last picture of the *Torchy* series has been completed and will be released Nov. 20, under the title of "Torchy's Frame-Up." In the picture now to be made *Mr. Hines* has as his leading woman *Miss Louise Lee,* who has just completed a picture with *Richard Barthelmess.* The picture that both *Mr. Burr* and *Mr. Hines* are interested in at present is the big feature six "reeler," "Burn 'Em Up Barnes."

ROTHAFEL

HAS BOOKED SELZNICK'S

"A MAN'S HOME"

FOR THE

CAPITOL, NEW YORK

THE WORLD'S LARGEST THEATRE

At the End of the Rainbow

Trace the gorgeous lighting effects of the beautiful new Mainstreet Theatre to its source and you will find, as in most magnificent theatres in America, that it is accomplished by a Major Pre-Selective Remote Control Switchboard.

The selection of this equipment for the newest Orpheum Junior Theatre, as well as for others of the Orpheum Circuit, is a greater indication of the superiority of

THE MAJOR SYSTEM

Pre-Selective Remote Control

than the usual installation would be as it is well known that the choice was made by men of long theatre experience and keen appreciation of the requirements of theatre lighting control.

We appreciate the honor of this selection.

If you are planning new theatres or thinking of modernizing an old one, send us an outline of your probable requirements; it will not obligate you in any way. Major Systems are all made in unit form and can be economically arranged for any size and type of theatre.

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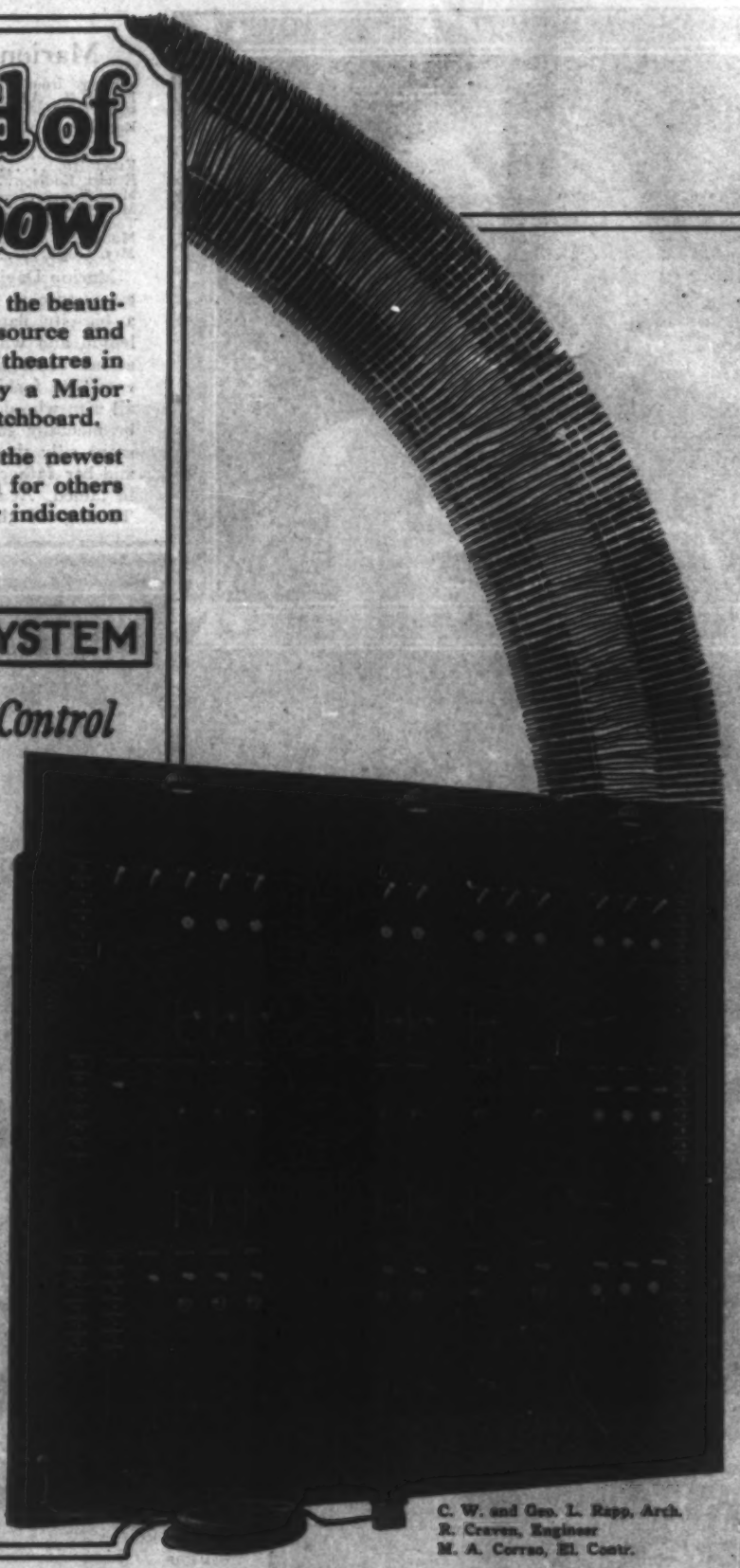

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THE MAJOR SYSTEMS are installed in theatres from coast to coast.

The following few are selected at random:

Sheridan Park Theatre, New York City.
Majestic Theatre, Dallas, Texas.
Capital Theatre, Davenport, Ia.
Palace Theatre, Cincinnati, Ohio.
Rialto Theatre, Elgin, Ill.
Palace Theatre, Peoria, Ill.
State Theatre, Minneapolis, Minn.
Illinois Theatre, Chicago, Ill.
Tivoli Theatre, Chicago, Ill.
Apollo Theatre, Chicago, Ill.
Chicago Theatre, Chicago, Ill.
Granada Theatre, San Francisco, Calif.

"ENCHANTMENT"

Marion Davies in Artistic Cosmopolitan Picture

Story from "Manhandling Ethel," by Frank R. Adams. Scenario by Luther Reed. Directed by Robert G. Vignola. Released by Cosmopolitan.

CAST

Ethel Hoyt.....Marian Davies
Ernest Eddison.....Forrest Stanley
Mrs. Hoyt.....Edith Shayne
Mr. Hoyt.....Tom Lewis
Tommy Corbin.....Arthur Rankin
Malia.....Corinne Barker
Mrs. Leigh.....Maude Turner Gordon

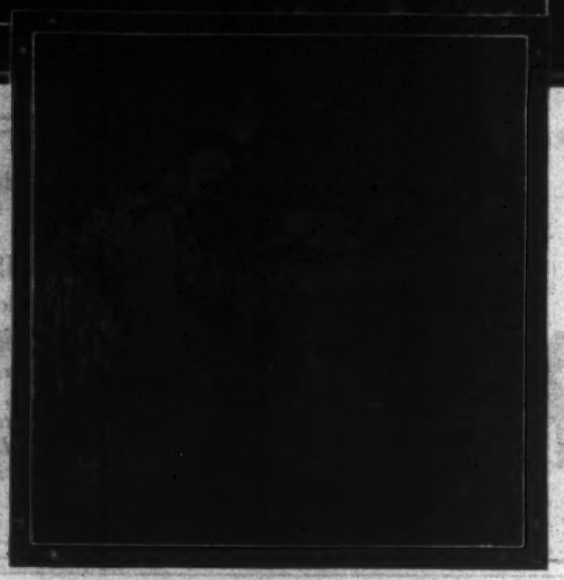
Marion Davies appears in her newest picture as a flapper, Ethel Hoyt, a big-city flapper whose faults are legion and who considers the world at her feet. She considers her parents "old fashioned," and thinks that all men who do not worship her must be mentally sub-normal. She is far more silly than really bad, however, and her father decides that she must be tamed. At a performance of "The Taming of the Shrew" her father gets the idea of trying it on Ethel. He engages a handsome young actor to attempt the feat. The actor is so unsuccessful at the start that he tries to give up the job.

However, the father insists, and gradually Ethel falls in love with the actor and is tamed. The interlude of "The Sleeping Beauty," a society pageant in which Ethel and the actor play the leads, is a beautifully staged production, with scenes designed by Joseph Urban. The settings for it are gorgeous, and the whole thing a triumph of the artistic.

Marion Davies plays the blasé, bored-to-death sub-deb with considerable skill. Her clothes are wonderful, and at all times she is most picturesque.

HOMER DWIGHT.

Marion Davies, as the pert flapper in her latest Cosmopolitan picture "Enchantment," talks turkey to her stern father



Two scenes from the beautiful pageant of the "Sleeping Beauty" in which the heroine of "Enchantment" takes the leading part

At the top of the page, a study of Marion Davies as Ethel Hoyt in "Enchantment," a Cosmopolitan production.

"THE IDLE RICH"

Bert Lytell in New Metro Comedy

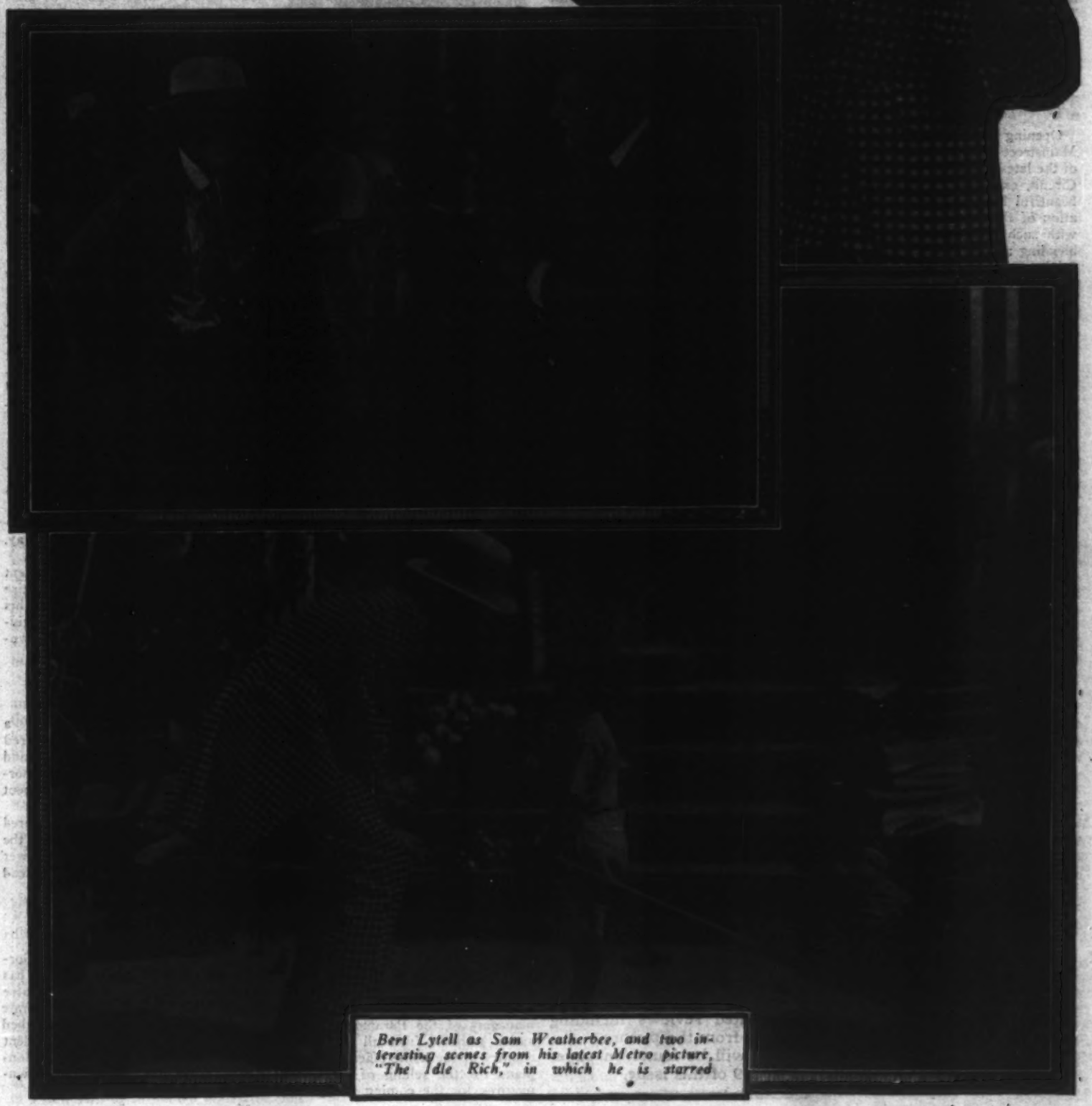
From the magazine story "Junk" by Kennett Harris. Scenario by June Mathis. Directed by Maxwell Karger. Released by Metro.

CAST

Samuel Weatherbee.....Bert Lytell
Mattie Walling.....Virginia Valli
Dillingham Coolidge.....John Davidson
Judge O'Reilly.....Joseph Harrington
Uncle Coolidge.....Thomas Jefferson
Mrs. O'Reilly.....Victory Bateman
Jane Coolidge.....Leigh Wyant
The Tailor.....Max Davidson

In this clever little magazine story there is an original idea which adapts itself easily for screen purposes and makes a bright comedy. Bert Lytell plays a youth who suddenly awakes to the realities of life and develops his character by grasping his opportunities and making the most of them. Although he has never worked a day in his life, Sam Weatherbee is suddenly confronted with the task of earning his own living. He makes it out of junk. Everything that someone throws away he thinks someone else can use. Stuff stored in cellars and garrets is brought to light. Attics are emptied, and a vast pile of junk is unearthed. All this happens after he is shown giving lavish parties and spending money most carelessly, until the bottom drops out and he is deserted by all his friends.

Gradually he makes a go of the junk business. Even the girl who has thrown him over now is convinced of his fine points, and is slowly won back.



Bert Lytell as Sam Weatherbee, and two interesting scenes from his latest Metro picture, "The Idle Rich," in which he is starred

ROBERT BRUNTON SELLS STUDIOS TO JOS. SCHENCK

Talmadges to Use Them, Brunton Going to Europe to Produce

THE Robert Brunton Studios have been sold to a syndicate headed by Joseph Schenck. The consummation of this deal, which involves one of the largest motion-picture plants in the country, will bring to the coast the two Talmadge sisters, where they will establish permanent headquarters. The Misses Talmadge formerly conducted a studio on Forty-eighth Street, but now that they are to leave for California to take up their motion-picture burdens, their New York studio has been leased to the Selznick organization for a long term. Mr. Schenck happens to be the manager of the Talmadge sisters.

Mr. Brunton, commenting on his sale of the studios, announced that lack of time prevented him from devoting all his energy to actual film production, which line he expects to follow in the immediate future. Brunton will be in New York shortly and will then leave for England. He expects to establish a studio at London and commence producing on a tremendous scale.

It was said by Mr. Brunton that the business which takes him abroad does not mean that he will sever all connections with American photoplay circles, but, on the other hand, it is his aim to unite the two continents and have them transact more exchanges than have been done in the past. The complete arrangements for this deal will keep Mr. Brunton abroad several months.

Novel Lighting System at Mainstreet

Opening night visitors to the new Mainstreet Theatre, Kansas City, one of the latest additions to the Orpheum Circuit, expressed amazement at the beautiful lighting effects. The operation of the lights was accomplished with such smoothness and dexterity, blending all the myriad colors of the rainbow into delightful symphonies that many asked how it was done.

To those acquainted with the past designs of stage switchboards, the one installed there is in itself as much an object of interest as the effects it produced. The major switchboard has always occupied only a fraction of the space used for other types and it seemed that further improvement could not be made along that line, yet the new Major Pre-Selective Remote Control Switchboard occupies no stage space other than that required by the dimmer handles!

The Major Pre-Selective System consists of a pilot board mounted on the stage operating a remote magnetic control board mounted in otherwise unoccupied space in the basement. It is this board located beyond sound of the auditorium that performs the functions of the switches on any other type of switchboard mounted on the stage. The pilot board on the stage is neat and compact and is built in units so that equipment of any size can be supplied to meet any requirement. Each switch together with its connections and all other apparatus that goes to make up this pilot board can be removed from the front.

The operation of this control system is very simple and has many advantages over the old style live-front board. The unit switches for the borders, footlights and proscenium strips are arranged in rows according to color controlled. These switches are in turn controlled by color-main switches located to the left of the row, and the color mains are controlled by the general main situated to their left. Any switch when set in the permanent position will not operate until either the controlling color main or the general main is thrown into its momentary position when it operates either to open or close the contractors on the remote control board. Any unit switch, either closing or opening, may be operated separately, however, by throwing it into the momentary position.

The permanent contact, therefore, is only used in "setting up" scenes, etc., and by its use it is possible to set up several scenes in advance without affecting the scenes in progress. In such cases the operator can set the necessary units in the permanent position and operate them simultaneously by the main control.

The switches are operated by means of horizontal handles colored to correspond to the color of lights controlled. They operate easier than many of the new push button or tumbler switches and a number of them can be operated at once as easily as a musician would strike the keys on a piano.

The clips for these switches are arranged so that when the handle is set in the up or permanent position, it will remain in place, but must be held in the down or momentary position. The action is made more positive by means of a spring which tends to hold the blade in the neutral position when not in the "set up" position. The set up position of this switch only sets up a new circuit which will be closed by another similar switch when operated by its momentary position. The top handle of each unit is for closing the circuit and the bottom handle opens it.

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Salesmen to Dance

The Ayone Motion Picture Salesmen's Association will hold their first annual dinner and dance at the Commodore Hotel, Sunday evening, Nov. 20. Among the notables will be Thos. Meighan, Hope Hampton, Mae Murray and others. Mr. Irving Wernick, secretary of the organization, will be toastmaster.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 748, 749 of this issue.

Directors XL

Photo by Evans L. A.

CLARENCE BADGER

prominent Goldwyn director, who recently supervised Will Rogers in "Doubling For Romeo"

Loew Addresses Movie Men

On the eve of the opening of his new theatre in Los Angeles, Marcus Loew appeared before the members of the Western Motion Picture Advertisers at their last semi-monthly meeting in Hollywood and gave one of the most beneficial talks yet accorded the western publicity men.

Mr. Loew pointed out the importance of good press book material to the exhibitor and urged the members to prepare the kind of copy that really created interest in a production.

Bert Lytell gave a short talk on "What Publicity Means to the Star" and then told some humorous incidents in connection with his relations with publicity men. Terry Turner, publicity man for Mr. Loew, was another guest of the evening and gave an interesting address, citing the exhibitor's angle in the matter of publicity.

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Ticket Seller Arrested

Cleveland, Nov. 16.—Mary Turacy, twenty-one, a girl ticket seller in a movie theatre is under arrest to-day charged with the theft of $5,686 in receipts of the theatre. The girl received a salary of $6.50 per week.

Police say the girl, after her arrest, made a full confession. In her room, hidden under a bed, was found $3,186, while two bankbooks showed deposits of $2,500.

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New House for Bronx

E. Osborne Smith, Inc., and Albert D. Phelps sold for Christian Schuck the southwest corner of 176th Street and Jerome Avenue, a plot 138x100, to Nathan Wilson for the immediate erection of a 1,500-seat theatre, with stores. The property is at the foot of the 176th Street subway station.

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Paramount Managers Confer

Thirty-four district and branch managers of the Paramount organization gathered from all parts of the country at the home office, to discuss plans for the selling of Paramount pictures for the coming months.

Copyright Argument Settled

An arrangement of especial importance to motion picture trade journals in their use of copyrighted photographs was consummated the past week between the Motion Picture News, Moving Picture World, Exhibitors Trade Review and Exhibitors Herald whereby the publications made successful negotiations with Samuel Lumiere, photographer, 574 Fifth Avenue, and settled all pending litigation in a manner mutually satisfactory to all concerned.

The cause of the existing misunderstandings was the inadvertent omission of copyright credit in connection with the use of Lumiere photographs in these motion picture trade papers. After an explanation of the difficulties and exigencies which beset a publication in the handling of a large number of photographs and stills each week by the publications in question, Lumiere, through his attorneys, Almy, Van Gordon & Evans, 46 Cedar Street, readily consented to a discontinuance of all actions and to a release for all violations which may have accrued to date.

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"One Arabian Night" Banned

Cleveland, Nov. 15.—Ohio Board of Censors has refused to pass "One Arabian Night" Associated First National release on the ground that it is morally unfit for the public to see. Local exhibitors and distributors are greatly exorcized over this decision which was rendered by Mrs. Evelyn Frances Snow, head of the board. A test run of "One Arabian Night" at the Waldorf Theatre, Cincinnati, last week elicited highest praise of newspapers, patrons and also of Alfred Hall Quest, professor of the University of Cincinnati.

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F. B. Warren Retires

F. B. Warren has resigned as President and Director of the F. B. Warren Corporation, motion picture distributors at 1540 Broadway, New York City, effective Nov. 8.

Mr. Warren in a brief statement announced that he has sold his entire interest in the company bearing his name to Wid Gunning, thereby giving Mr. Gunning the complete ownership of the organization.

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Performer Found Dead

William Walsh, twenty-six, a singer and pianist, who had appeared on the vaudeville stage, was found dead this week, apparently from morphine poisoning, in his apartment at 152 West Forty-ninth Street.

Allen Drake, a friend, discovered Walsh's body when he called at the apartment. Dr. Feigen of Flower Hospital said Walsh had been dead several hours.

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Capitol Changes Hands

Cleveland, O., Nov. 16.—The Gordon Square Building Company has taken over the Allen Capitol Theatre here. The Capitol is an elaborate neighborhood put up and finished by the Allen Brothers coincident with their erection of their million-dollar Allen theatre in the downtown playhouse district.

Is That So!

MAX LINDER, the French comedian, is at work on a burlesque on the "Three Musketeers" at Universal City. *Miss "Spike" Rankin*, the thinnest girl in pictures, is to play the part of the queen. The picture, a two-reeler, will be released by Goldwyn.

Willis J. Robards, prominent actor-director, died in Los Angeles last week.

Wallace MacDonald, Vitagraph star, sustained some slight lacerations when he misjudged the speed of a freight train and was hurled several feet. No, he was not hoboing, but was making a scene for his new picture.

Director Frank Lloyd is not letting any moss gather under his feet. While on vacation he entangled himself in some lucrative real estate propositions in Hollywood.

Manager John J. Hayes, of the Pacific Studios, stepped out of his character the other day, acting the part of a genuine thug, when he shot one and captured another bandit who attempted to enter his home.

Anita Stewart

will be seen shortly on the screen in her latest production, "The Woman He Married," supported by *Darrel Foss, Shannon Day, Donald MacDonald, Charlotte Pierce* and others. *Fred Niblo* is directing.

John M. Stahl will start on his third independent unit production for *Louis B. Mayer* shortly. "The Song of Life," the second of *Stahl's* ventures of this kind, is now in New York, while his first offering, "The Child Thou Gavest Me," is at present having continued success throughout the country.

Carl F. Winther, late of the *D. W. Griffith* organization, and *C. P. Reynolds*, formerly with *Mack Sennett*, have combined to produce short comedy-dramas of western life. Production on their first picture, "The Society Buckaroo," is under way, while plans are being completed for their second, "The Man from Broadway." *Miss Virginia Warwick*, who gave a good account of herself in the late production, "The Four Horsemen of the Apocalypse," has been signed to act the leading rôle in the above picture.

"The Sin Flood"

another of Goldwyn's feature productions is complete and ready for release. "Theodora," now enjoying its fifth week at the Astor to capacity crowds, is showing in Chicago, Detroit, Cleveland and Pittsburgh, and will soon be in Boston.

The Capitol Theatre will have as its feature for the week of Nov. 20, "Poverty of Riches," a Goldwyn production.

James Rennie has been engaged to play in *Basil King's* "Dust Flower." *Rowland V. Lee* has been assigned as director.

Rupert Hughes has taken upon himself the sole responsibility of directing his picture, "Remembrance." Formerly *Mr. Hughes* was content to co-operate with the director. *Mr. Hughes* wrote the story and continuity.

Arthur Guy Empey, who appeared in "Over the Top," will be starred in a new film to be known under the title of "A Millionaire For a Day."

Julian Ollendorff's next reel of *Sketchografs*, to be released by Educational, will be based on the limitation of armaments issue. It is called "What's The Limit?"

"Torchy Takes A Chance" is the newest Torchy Comedy featuring *Johnny Hines* as the office boy made popular in the *Sewell Ford* stories.

Thomas Jefferson carrying his famous keg up the mountainside in "Rip Van Winkle," a Hodkinson release

May Allison in a happy close-up in a scene from her Metro picture, "The Last Card"

Doreen Turner and *Coy Watson, Jr.*, the youngsters who appeared in the principal parts in *"A Nick-of-Time Hero,"* the second of the Educational - Campbell Comedies, are featured in "Stolen Glory," the latest of this new series.

E. Mason Hopper

who is directing *Anzia Yezierska's* "Hungry Hearts," expects to have the photography completed in about three weeks. *Helen Ferguson* plays the leading rôle.

Hall Caine, the English novelist, is expected to come to America soon. While in this country *Sir Hall* will transact some business with the Goldwyn organization with reference to his novel, "The Christian."

Lloyd "Ham" Hamilton and *Lloyd Bacon*, who trouped together twelve years ago in comedies and comedy dramas on the legitimate stage, are working together now in the production of film comedies. *Bacon* is assisting "Ham" in the preparation of stories for the Educational-Mermaid Comedies featuring Hamilton. He is the son of *Frank Bacon* of "Lightnin'" fame.

No Sunday Films in Asbury

Asbury Park, N. J., Nov. 16.—No motion-picture houses were open in this city on Sunday. Though there have been valiant attempts to close them for the last two years, the opposition was unsuccessful until the fight in Trenton some weeks ago culminated in the closing of the picture houses there on Sunday and the declaration by the Sheriff of the county that all theatre owners must obey the law as laid down by the vice and immorality act, a blue law enacted years ago. Indictments have been brought against Walter Reade, who owns four theatres here and two in Long Branch, and his counsel last week appealed to the Supreme Court for a writ of certiorari against the indictments. Justice Kalisch denied the appeal, suggesting that counsel demur against the indictments before County Judge Lawrence at Freehold. This step is yet to be taken.

. . .

Elinor Glyn Returning to U.S.

Elinor Glyn was so pleased with the success of her first moving picture, "The Great Moment," that she is now on her way back to America to collaborate on the filming of "Beyond the Rocks," taken from her own novel of that name, and starring Gloria Swanson. On her arrival in this country Mrs. Glyn will go at once to Hollywood, where she will work in the Lasky Studios with Miss Swanson, Sam Wood, the director, and the continuity writer.

. . .

Midwood Theatre Opens

The Midwood Theatre is the name of a new house which was opened for the first time on Monday evening, November 14th. The house is in Brooklyn, situated at Avenue J and 13th Street. It has a seating capacity of over 1,500, and will play a policy of first run motion pictures, changing its program every two days. "Virgin Paradise" was the opening attraction at the house. Matthew S. McNamara is manager of the theatre.

New Film Theft in 'Frisco

San Francisco, Nov. 16.—New details of a million dollar motion picture theft and information concerning extensive smuggling activities came to light to-day with the arrest of several people in coast towns. The detectives have trailed the movie reel smugglers gang to the coast.

Burns detectives, working with the police and sheriffs of practically every large city in the United States, have been on the lookout for the perpetrators of this gigantic theft for a number of weeks.

One man, a shipping clerk, has been arrested in Dallas, Texas, and has told the Burns detective, according to F. H. Tarp, the San Franciso manager, all of the details of the theft of the films and how they were shipped to this city and smuggled onto Japanese ships labeled as "electrical goods."

The stolen films, all the property of the United Artists' Corporation and valued at more than a million dollars are: "Way Down East," "The Three Musketeers," "Through the Back Door," "Pollyanna," "The Nut," "Mark of Zorro," "When Clouds Roll By," "Dream Street," "Little Lord Fauntleroy."

The films mysteriously disappeared from a film exchange at Buffalo, N. Y. They were traced to San Francisco, and then finally several of them were located in Tokyo, Japan. There are no copyrights in the Orient so many films were duplicated, making a box office value on the same amounting to several million dollars.

. . .

Glenn Hunter in Films

Glenn Hunter, the clean-cut youth who plays so delightfully the part of Bobby with Billie Burke in Booth Tarkington's "The Intimate Stranger," is to appear in a series of six pictures during the coming year on the American boy theme. No definite announcement is yet made as to what company will distribute, but Pathé is mentioned as a probability. The first story will be "Apron Strings," from the pen of Frank Tuttle. It will be produced under the firm name of Tuttle and Waller. In the cast now working with Mr. Hunter are Marguerite Courtot, Beatrice Morgan, William Tooker, Osgood Perkins, Townsend Martin and Lois Smith.

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May Collins to Star

May Collins is about to become a full-fledged star. She has signed a contract to head her own film-making unit, under Clifford N. Elfelt, president and general manager of Metropolitan Productions, Inc. Space in the Louis B. Mayer studios has been leased for Miss Collins' work. She will be starred in six-reel subjects taken from popular books. Work will start immediately.

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Movie Actor Killed

William J. Walsh, 42 years of age, living at 360 West 51st St., was accidentally shot to death while trying to raise himself from a lounging position by using his revolver as a support at the Griffith studio, Mamaroneck, N. Y. He was playing a rôle in "The Two Orphans" when the accident occurred.

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Valaze Skin-Toning Lotion is an anti-wrinkle preparation which tones the skin amazingly. Should be used in combination with Valaze Beautifying Skinfood for normal and oily skins. $1.25, $2.50 and up. For skins that are dry and chap easily, Valaze Special Skin-Toning Lotion should be used. $2.25, $4.50 and up.

Valaze Foundation Cream, the choicest of creams for use under powder. It compels the most rebellious of powders to adhere loyally. Used for oily skins. $1.10, $2.20 and up. For normal and dry skins Valaze Cream of Lillies is its equivalent. $1.50 and up.

Valaze Complexion Powder: Unsurpassed for delicacy and covering power. For normal and oily skin. Its variant, Novena Poudre for dry skin. $1.00, $1.50, $2.50 and up.

Valaze Beauty Grains: This is a truly sensational skin rejuvenant, whose importation Mme. Rubinstein has only now succeeded in running. Renders the skin creamy-white and checks deterioration, pore enlargement, blackheads or oiliness. For washing in place of soap. $1.25, $2.50 and up.

Valaze Whitener: The woman who dances a great deal or the actress will find in this a veritable godsend. During the entire evening this whitener will maintain a smooth, dazzling-white surface, will not rub off on partner's clothes, and will not come off until washed off. Covers dark spots and discoloration. $1.25, $3.00 and up.

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LINCOLN SQ.—Betty Bond; Marco & Co.; Poor Old Jim; Fred & Al Smith; Willing & Jordan. (L. H.) Johnson Bros. & Johnson; Martha Hamilton & Co.; Mumford & Stanley; Russo, Ties & Russo.

NATIONAL—Burns & Klein; DeVine & Williams; C. Wesley Johnson & Co.; Lockhart & Laddie; Melville & Stetson; Newkirk & Fayne Sisters. (L. H.) Betty Wake Up; Dancers De Luxe; 3 Falcons; Hart, Wagner & Eltis; Long & Perry; Lester Raymond & Co.; Ubert Carlton.

ORPHEUM—Brown & Elaine; Casson Bros.; Chisholm & Breen; Murray Voelk; Veronica & Hurls Falls. (L. H.) The Celebrities; Mae & Hill; The Norvellos; Jack Reddy; Tower & Darrell.

VICTORIA—Danny; Ferguson & Sunderland; Hart, Wagner & Eltis; Skelly & Heit Revue; Sutter & Dell. (L. H.) Cooler & Beasley Twins; 4 Danubes; Wm. Morris & Co.; Reiff Bros.; Irene Trevette.

BROOKLYN: FULTON—Dancers De Luxe; Martha Hamilton & Co.; Mumford & Stanley; The Norvellos; Rose & Lee Bell. (L. H.) Pearl Abbott & Co.; Brady & Mahoney; Colini's Dancers; The Larconians; Robinson & Pierce.

METROPOLITAN—Pearl Abbott & Co.; Bald & Townsend Revue; Wm. Dick; Louis Stone & Co.; Reeder & Armstrong. (L. H.) Chisholm & Breen; Ferguson & Sunderland; Lockhart & Laddie; Wm. Seabury's Frivolics; L. Wolfe Gilbert & Co.

GATES—The Celebrities; 4 Danubes; Jimmy Lyons; Moore & Fields; Fargo & Richards. (L. H.) 4 Bellhops; Burns & Klein; Rose & Lee Bell; Lyndall Laurel & Co.; Skelly & Heit Revue.

PALACE—Ash & Hyams; Cooler & Beasley Twins; Jack Martin Trio; Morrow & Barnes; White Bros. (L. H.) The Lamonts; Sam Liebert & Co.; Holiday in Dixie; Barton & Sparling; Patrice & Sullivan.

WARWICK—Barton & Sparling; Josie Flynn's Minstrels; The Lamonts; Patrice & Sullivan; Duke Rogers. (L. H.) Adams & Thompson Sisters; Gates & Duval; Monte & Lyons; Poor Old Jim; Weiss Troupe.

ATLANTA—Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three; Pesci Duo. (L. H.) Harry Bentell; Boyd & King; Holden & Herron; Innocent Eve; Strassle's Seals.

BALTIMORE—The Asselsmiths; Harry Gilbert; Money is Money.

BIRMINGHAM—Fiske & Fallon; Douglas Flint & Co.; Kalaluhi's Hawaiians; Maley & O'Brien; Stanley & Elva. (L. H.) Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three; Pesci Duo.

BOSTON—Arthur & Lydia Wilson; Harvey DeVora Trio; Jewel's Manikins; Let's Go; Tom Mahoney; Turner Bros. (L. H.) Cowboy Williams & Daisy; Eulis & Clark; Gaylord & Lancton; Kerr & Ensign; Sherman, Van & Hyman.

BUFFALO—Cantor's Minstrels; Billy Swede Hall & Co.; King & Cody; Mack & Dean; Robinson & Pierce.

CHICAGO: McVICKER—Cortez & Ryan; Kennedy & Nelson; Lane & Freeman; Rawles & Van Kauffman; Alexander Sparks & Co.

CLEVELAND: METROPOLITAN—Grace Cameron & Co.; Flying Howards; LaTemple & Co.; Mixtures; Zolar & Knox.

CLEVELAND: LIBERTY—Daphney Darwin & Co.; Dugal & Leary; La Sova & Gilmore; Margy Duo; Mills & Smith. (L. H.) Gruett, Kramer & Gruett; Holland, Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens.

DAYTON—Gruett, Kramer & Gruett; Holland, Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens. (L. H.) Curtis & Fitzgerald; Flagler & Malia; LeRoy Bros.; Smith & Inman; Snappy Bits.

DALLAS—Barker & Dunn; Johnny Dove; Timely Revue; Uyeda Japs; Van & Carrie Avery. (L. H.) Dane & Lochr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow.

DETROIT—Allen & Moore; Basil & Allen; The Crisis; Ethel Gilmore & Co.; Ziegler Duo.

HAMILTON—Catland; Connors & Boyne; Doraldina; Chas. Gibbs; Morris & Shaw.

HOBOKEN—American Comedy 4; Dorothy Burton & Co.; 2 Kenna Sisters; LaFollette & Co.; Lynch & Zeller. (L. H.) Asaki & Takie; Curry & Graham; Babe LaTour & Co.; Nelson & Barry Boys; Topics & Tunes.

HOLYOKE—Eugene Emmett; Goden & Kenny; Hodge & Lowell; Chas. Ledegar; Oddities of 1921. (L. H.) 7 Brown Girls; Ector & Dena; Kane & Chidlow; Stanley Bros.; Arthur Sullivan Co.

HOUSTON—Bernice & Barlowe; Dance Creations; Fox & Evans; Fox & Kelly; Pretons & Isabelle. (L. H.) Foley & O'Neil; Marva Rehn; Monahan & Co.; 5 Pioneers of Minstrelsy; Playmates.

KANSAS CITY—Hill & Quinnell; Laing & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia. (L. H.) Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White.

LONDON—Evans, Mero & Evans; Seymour & Jeanette; Wright & Wilson. (L. H.) Cameron & Meeker; Givson & Betty; Lamb & Goodrich.

MEMPHIS—Adams & Gerhue; Faber Bros.; Kee Tom Four; Lambert & Fish; Chas. Mack & Co. (L. H.) Fiske & Fallon; Douglas Flint & Co.; Kalaluhi's Hawaiians; Maley & O'Brien; Stanley & Elva.

MINNEAPOLIS—Chalfonte Sisters; Conroy & O'Donnell; Cook & Hamilton; Lamberti; Molera Revue. (L. H.) Bellinger & Reynolds; Dancers Supreme; Eadie & Ramsden; McKenna & Fitzpatrick; Salle & Robles.

MONTREAL—Walter Fenner & Co.; Jennings & Mosier; Melody Festival; Rita Shirley; Work & Mack.

NEW ORLEANS—Foley & O'Neil; Marva Rehn; Monahan & Co.; 5 Pioneers of Minstrelsy; Playmates. (L. H.) Adams & Gerhue; Faber Bros.; Kee Tom Four; Lambert & Fish; Chas. Mack & Co.

OKLAHOMA CITY—Crescent Comedy 4; Helene Davis; Musical Rowellys; Pitzer & Day; Fred Weber & Co. (L. H.) Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Song & Dance Revue; Little Yoshi & Co.

OTTAWA—Anger & Adelon; Brava, Michielina & Co.; Burns & Burke; Hal Stryker; Waters, Hopkins & Churchill.

PITTSBURGH—Fortune Queen; Francis & Day; Galloway & Garcette; Royal 3; Ward & Wilson.

PROVIDENCE—Alvin & Alvin; Bal Pierre Brookhart; Driscoll, Long & Hughes; Kerr & Ensign; Howard Martell & Co. (L. H.) Arthur & Ludia Wilson; Bal Pierre Brookhart; Harvey DeVora Trio; Let's Go; Tom Mahoney.

ST. LOUIS—Curtis & Fitzgerald; Flagler & Malia; LeRoy Bros; Smith & Inman; Snappy Bits. (L. H.) Hill & Quinnell; Laing & Green; Sylvia Mora & Reckless Duo; Frank Terry; Wild & Sedalia.

SAN ANTONIO—Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; 3 Raymonds; Harry & Kitty Sutton. (L. H.) Bernic Barlow; Dance Creations; Fox & Evans; Fox & Kelly; Preston & Isabelle.

ST. PAUL—Aerial Macks; Glenn & Richards; Kennedy & Martin; Ross & Flynn; Royal Harmony 5. (L. H.) Chalfonte Sisters; Conroy & O'Donnell; Cook & Hamilton; Laberti; Molera Revue.

SPRINGFIELD—7 Brown Girls; Ector & Dena; Kane & Chidlow; Stanley Bros.; Arthur Sullivan & Co. (L. H.) 7 Brown Girls; Ector & Dena; Kane & Chidlow; Stanley & Winthrop; Arthur Sullivan & Co.

TORONTO—Dance Follies; Hip Raymond; Mahoney & Cecil; Geo. Randall & Co.; Worth Wayten Four.

WACO—Dane & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow. (L. H.) Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; 3 Raymonds; Harry & Kitty Sutton.

WASHINGTON—Frill Shop; Murphy & Klein; Prevost & Goelet; Eddie Sloan; Swain's Cats & Rats.

WINDSOR—Cameron & Meeker; Gibson & Betty; Lamb & Goodrich. (L. H.) Evans, Mero & Evans; Seymour & Jeanette; Wright & Wilson.

Poli's

BRIDGEPORT: POLI—Joe Allen; Wm. & Mary Rogers; Thornton-Flynn & Co. (L. H.) Peters & LeBuff; Reed & Tucker.

PLAZA—Australian Stan Stanley; Brownlee's Hickville Follies; Smith & Neiman. (L. H.) Arthur & Leah Bell; John Elliott & Girls; Laypo & Benjamin.

HARTFORD: PALACE—Leo Donnelly & Co.; Fay & Butler; Jason & Harrigan; Renard & West; Wise & Wiser. (L. H.) Joe Allen; Thornton Flynn; Annie Kent; Peaches; Smith & Neiman.

CAPITOL—Primrose Trio. (L. H.) Tom Kelly.

NEW HAVEN: BIJOU—Arthur & Leah Bell; Layp & Benjamin; Peaches. (L. H.) Brownlee's Hickville Follies; Graves & Demond; Local; Wm. & Mary Rogers.

PALACE—Hamilton & Barnes; Primrose & Semon & Co.; Peters & LeBuff; Reed & Tucker. (L. H.) Australian Stan Stanley; Leo Donnelly & Co.; Primrose Trio; Stanley & Wilson Sisters.

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NEW YORK: 44TH STREET—Robert Hilliard.

BROOKLYN: SHUBERT CRESCENT—Bernard; Nora Bayes.

ATLANTIC CITY: GLOBE—Charles T. Aldrich; Callahan & Bliss; Lucy Gillette; Horlick & Sarampa; Hetty King; Maria Lo; Fred Rogers; Three Chums; Walter Weems.

BALTIMORE: ACADEMY OF MUSIC—Clark & Verdi; Dolly Connolly; Whipple Huston Co.; Gen. Ed. LaVine; Bert Melrose; Rigoletto Bros.; Jack Strouse; Taflan & Newell.

BOSTON: MAJESTIC—Aleen Bronson; Belge Duo; Mlle. Codee; Lucille Chalfant; Forde & Rice; Gaudschmidts; Griff; Billy McDermott; Joe Niemeyer & Girls; Robinson's Elephants.

CHICAGO: APOLLO—Selma Braatz; Walter Brower; Ethel Davis; Marie Dress-

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CLEVELAND: EUCLID AVENUE OPERA HOUSE—Armstrong & Majes; 3 Apollo; Clark & Arcaro; J. & K. DeMaco; Nonette; Palo & Palet; Geo. Rosener.

DAYTON: LIBERTY—Broken Mirror; Jack Conway & Co.; Emily Darrell; Donald Sisters; Holt & Rosedale; Jock McKay; Georgie Price; Regal & Moore.

DETROIT: DETROIT OPERA HOUSE—Brendel & Bert Revue; Bessie McCoy Davis; Du Calion; Olympia Desvall & Co.; Ben Linn; Will Oakland; Marie Stoddard; Torino.

MAJESTIC—Hattie Althoff & Sister; Tameo Kajiyama; Lipinski's Dogs; Bob Nelson; Bert Sheppard.

ERIE: PARK—(L. H.) Marguerite Farrell; Hams & Santley; Klein Bros.; Leona LaMar; Sensational Togo.

NEWARK: RIALTO—Brengk's Horse; Carl Cunningham; Cincolini; Dickinson & Deagon; Bert Hanlon; Ernestine Myers & Co.; Mr. & Mrs. Mel-Burns.

NEW HAVEN: SHUBERT—Chuckles of 1921; Musical Spillers; Moran & Wiser; Permane & Shelley; Earl Rickard; Rial & Lindstrom; Al Sexton & Girls; White Way Trio.

PHILADELPHIA: CHESTNUT STREET OPERA HOUSE—Vinie Daly; Jimmy Hussey & Co.; Joe Jackson; Jolly Johnny Jones; Frank Jerome; Rome & Cullen; Rath Bros.; Ziegler Sisters.

PITTSBURGH: SHUBERT—Fred Allen; Desert Devils; Joe Fanton & Co.; Lew Fields & Co.; McConnell & Simpson; Mosaman & Vance; A. Robins; Yvette.

WASHINGTON: SHUBERT-BELASCO—Arco Bros.; Boganny's Billposters; Eddie Dowling; Lillian Fitzgerald; Mason & Keeler; Nana; Pederson Bros.; Rudinoff; Mabel Withee & Co.

W. V. M. A.

ALTON: HIPPODROME—Lynn & Loraye; Three Moran Sisters. (L. H.) Melon & Renn.

BLOOMINGTON: MAJESTIC—Foster Ball & Fred Moore; Billie Gerber Revue; The La Rays. (L. H.) Adams & Barnett; Minstrel Monarchs; Palermo's Canines.

BARTLESVILLE: ODEON—Jack Gregory & Co.; E. J. Moore. (L. H.) Maurice & Girlie; Saxton & Farrell.

CEDAR RAPIDS: MAJESTIC—Buck & Bubbles; Dancing Girls; Hanley & Howard; Nippon Duo; Cliff Nazarro & Co.; Nat Nazzarro & Co.; Thaleros Circus; Nanon Welch & Co. (L. H.) The Dorans; Gauthiers Bricklayers; New Leader; J. C. Nugent; Rice Pudding.

CENTRALIA: GRAND—The Camerons; Howard & Nichols; Frank & Gracia Lamont. (L. H.) Billy Aloha & Co.; Barrett & Harris; Lyonne & Loraye.

CHAMPLAIN: ORPHEUM—Briscoe & Rauh; Elly & Co.; Gardner & Aubrey; Higgins & Braun; Hanson & Burton Sisters; Zuhn Dreis. (L. H.) Adelaide Bell & Co.; Hall & Dexter; Jack Lee; Miss Claire Vincent; Watsika & Understudy.

CHICAGO: AMERICAN—The Gypsy Songsters; Tom Patricola; Orville Stamm; Dick Thomas & Players. (L. H.) Bally Hoo Trio; The Question; Billy Robinson; Elmer Shoebel & Billy Meyers.

EMPRESS—Chas. & Anna Clocker; Fields & Harrington; Dave Manley; Robbins Family; Winter Garden Four. (L. H.) Paul Armento & Co.; Lute Bros.; Popularity Queens; Chas. Seaman; Sampson & Douglas.

HARPER—(L. H.) only; Ben Nee One.

KEDZIE—Lulu Coates & Co.; Mack & Stanton; The Question; Ross & Foss; Sampson & Douglas; Zelaya. (L. H.) Booth & Nina; Coscia & Verdi; Russ Leddy & Co.; John T. Ray Co.; Thaleros Circus; Watts & Ringold.

LINCOLN—Pinto & Boyle; The Popularity Queens; John T. Ray & Co.; The Story Book Revue. (L. H.) Ray & Emma Dean; Knapp & Cornalla; Marionne & Her Novelty Boys; Orville Stamm.

DAVENPORT: COLUMBIA—Borsini Troupe; Leon Gautier's Bricklayers; J. C. Nugent; Rinehart & Dugg. (L. H.) Wilfred Clark; Ford & Price; Hill & Crest; Tom Patricola & Delmy; Zelaya.

DECATUR: EMPRESS—Cliff Clark; Hall & Dexter; Miss Claire Vincent; Watsika & Understudy. (L. H.) Val Harris & Co.; Alexander Melford Trio; Pinto & Boyle; Ross & Foss.

DES MOINES: MAJESTIC—Cliff Bailey Duo; Al Gamble. (L. H.) Nippin Duo; Van & Vernon.

DUBUQUE: MAJESTIC—The Hennings; Hill & Crest; Keno Keyes & Melrose; Rice Pudding; Van & Vernon.

E. ST. LOUIS: ERBERS—Billy Aloha & Co.; Cotton Pickers; Howard & Jean Chase; Gordon & Rica; Chas. Seamon. (L. H.) The Camerons; Hal Johnson & Co.; Marks & Wilson; Tyler & St. Clair.

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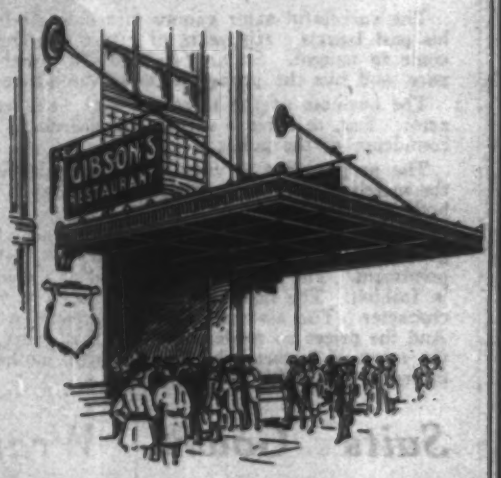

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GALESBURG: ORPHEUM — Wilfred Du Bois; Billy Lightelle Revue; Marston & Manley. (L. H.) Corinne & Boys; Newport-Stirk Trio.

GRAND ISLAND: MAJESTIC—Adler & Clark; Al Gamble; The Hennings; Roattino & Barrette.

JOLIET: ORPHEUM—Gordon & Delmar; Harry Haw & Sister; Minstrel Monarchs. (L. H.) Fields & Harrington; Gordon & Day; Hanson & Burton Sisters.

KANSAS CITY: GLOBE—Kuhn Sisters; Peak's Animated Blockheads; Tilyou & Rogers; Vallah & Zermaine; Women. (L. H.) Marion Beauchair & Co.; Byron & Price; Tom Brown's Musical Revue; Ernest Hiatt.

KENOSHA: VIRGINIAN — (Sunday) Cozy Revue; Chas. & Anna Clocker; Harry Holden & Co.; Irene Jonani; Chas. Ledegar.

LINCOLN: LIBERTY—Coley & Jaxon; Embs & Alton; Jo Jo Harrison; Viola & Lee Lewis; Monroe Brothers. (L. H.) Austin & Delaney; Barbette; Jos. E. Bernard & Co.; Borsini Troupe; John Geiger.

MADISON: ORPHEUM — Goetz & Duffy; Rosa King Trio; The Great Lester; Lee & Cranston; Phina & Co. (L.H.) LeRoy & Mabel Hartt; Al Jerome; Kennedy & Davies; La Bernicia & Co.; Shriner & Fitzsimmons; Josephine Worth & Co.

OKLA CITY: ORPHEUM—(F. H.) only; Engle & Marshall; Fall of Eve; Hartley & Patterson; Pollenberg's Bears; Swift & Daley.

OMAHA: EMPRESS—Austin & Delaney; John Geiger; Thornton Sisters. (L. H.) Coley & Jaxon; Viola & Lee Lewis; Melo Dance; Alf Ripon.

OTTAWA: GAYETY—(Sunday)) Wilfred Du Bois; Gordon & Delmar; Harry Haw & Sister; Marston & Manley; Minstrel Monarchs.

PEORIA: ORPHEUM—Wilfred Clark & Co.; Rita Gould; Mellon & Renn; Palermo's Canines. (L. H.) Foster Ball & Fred Moore; Maude Eliet & Co.; Foster & Peggy; Billie Gerber Revue; Williams & Wilfus.

QUINCY, ORPHEUM — Corinne & Boys; Newport-Stirk Trio. (L. H.) Wilfred Du Bois; Billy Lightelle Revue; Marston & Manley.

ROCKFORD: PALACE—Leroy & Mabel Hartt; Al Jerome; Kennedy & Davies; La Bernicia & Co.; Shriner & Fitzsimmons; Josephine Worth & Co. (L. H.) Rosa King Trio; Goetz & Duffy; Lee & Cranston; The Great Lester; Phina & Co.

RACINE: RIALTO—Fisher & Lloyd; Maxwell Quintette; The Rectors; Seven Little Sweethearts. (L. H.) Chas. & Anna Clocker; Cozy Revue; Zuhn & Dries; (Sunday) Lee & Cranston; Yip Yap Yaphankers.

ST. LOUIS: GRAND OPERA—Fox & Conrad; Hollins Sisters; Willie Hale & Bros.; Great Howard; Kenny, Mason & Scholl; La France & Harris; Nile Marsh & Co.; Rosa Valyda; The Princess Minstrel Misses.

COLUMBIA—Barrett & Harris; Maude Ellett & Co.; Hal Johnson & Co.; Al Sid; Tyler & St. Clair. (L. H.) Frank & Gracie Demont; Cleveland & Dowry; The Larays; Three Moran Sisters.

SIOUX CITY: ORPHEUM—Jos. E. Bernard & Co.; "Flashes"; Ja Da Trio; Watts & Hawley; York & King. (L. H.) Nat Nazarro & Company; Cliff Nazarro & Darling Sisters; Van & Vernon; Warren & O'Brien; Nanon Welch & Co.; Frank Wilson.

SIOUX FALLS: ORPHEUM — Melo Dance; Roattino & Barretts; Alf Rippon; Warren & O'Brien. (L. H.) Cliff Bailey Duo; Browning & Davis; Marcell Hardie; Morrell Sextette.

SOUTH BEND: ORPHEUM—Booth & Nina; Crandall's Brazilian Circus; Ray & Emma Dean; Forde & Sheehan & Forde; Bill Robinson; Wendick & Ladue. (L. H.) Lulu Coates & Her Cracker jacks; Dave Manley; Nelson & Madison; Ray & Fox; The Rectors; The Story Book Revue.

SPRINGFIELD: MAJESTIC—Adams & Barnett; Adelaide Bell & Co.; Val Harris & Co.; Lutes Bros. (L. H.) Cliff Clark; The Cotton Pickers; Gardner & Aubrey; Higgins & Braun.

TERRE HAUTE: HIPPODROME—Ed & Birdie Conrad; Jack & Jessie Gibson; Larry Harkins; Norris Springtime Follies.

TOPEKA: NOVELTY—Billy Doss Revue; Ernest Dupille; Kellogra; Mann & Mallory; Valentine & Bell. (L. H.) Kuhn Sisters; Peak's Animated Blockheads; Tilyou & Rogers; Vallay & Zermaine; Women.

TULSA: ORPHEUM—(L. H.) only; Howard & Hean Chase Co.; Engle & Marshall; Fall of Eve; Pollenberg's Bears; Swift & Daley.

Orpheum

CHICAGO: MAJESTIC—Courtney Sisters & Band; Gus Edwards Revue; Harry Jolson; Fred Lindsey; Mang & Snyder; Sandy; Van Hoven; Wanser & Palmer.

PALACE—Artistic Treat; Furman & Nash; Gertrude Hoffman; Jack Inglis; Millicent Mober.

STATE LAKE—Belle Baker; Jean Barrios; Flivertons; Gilfoyle & Lang; Dave Harris & Band; Shor Bros.; Young America; Yip Yip Yaphankers.

DENVER—Carlyle Blackwell; Marcine Barracks; Harry Conley; The Gellis; Mel Klee; Geo. & M. Lefevre; Bob La Salle.

DES MOINES—Barbette; Bekefi Dancers; Madame Ellis; Henry & Moore; Lydell & Macy; Tarzan; Clifford & Wayne.

DULUTH—L. & F. Burbyelle; Eddie Foy & Family; Harry Holman & Co.; Kellam & O'Dare; Lucas & Inez; Rockwell & Fox; Raymond & Schram; Worden Bros.

EDMONTON & CALGARY: SPLIT—Frank & Milt Britton; Claude Golden; Joe Howard & Clark; Jack Kennedy & Co.; Tim & Kitty O'Meara; Al & Fannie Stedman; Margaret Taylor.

KANSAS CITY—Gautiers Bricklayers; Sammy Lee & Lady Friends; Wilbur Mack & Co.; McKay & Ardine; Stella Mayhew; Quinsy Four; The Sharracks; Leo Zarrell & Co.

MAIN STREET—Coley & Jaxon; Eddie Buzzell; Ford & Cunningham; Cling Ling Hee Troupe; Lydell & Macy; Lorraine Sisters; Rodero Marconi.

LINCOLN—Adler & Ross; Bowers, Walters & Crocker; Wallace Galvin; Hughes Musical Duo; Little Johns; Aileen Stanley; Wood & Wyde.

LOS ANGELES—Adams & Griffith; Dance Fantasies; Indoor Sports; Helen Keller; Moran & Mack; Pearl Regay & Band; Schechtis Manikins.

MEMPHIS—Connelly & Francis; Julian Eltinge; Hugh Herbert; Kate & Wiley; Clara Morton.

MILWAUKEE: MAJESTIC—Bronson & Baldwin; Elinore & Williams; Garcinetti Bros.; Howards Ponies; Miller & Mack; Sully & Houghton.

PALACE—Jean Adair; Cook & Vernon; Princess Ju Quon Tai; Lind Bros.; Roberts & Clark; Blossom Seeley.

MINNEAPOLIS—Carson & Willard; Edith Clifford; Claremont Bros.; Frank Farron; Frawley & Louise; Kellam & O'Dare; Lucas & Inez; Nihla; Sarah Padden; Riggs & Witchie; Lillian Shaw.

HENEPLIN—Carlisle & Lamel; Cavanaugh & Everett; Demarest & Collett; Flanigan & Morrison; Marietta Manikins; Melville & Rule; Scanlon, Deno Bros. & Scanlon; Spic & Span.

NEW ORLEANS—Alexandria; Cameron Sisters; Buckridge Casey; Gordon & Day; Wm. Gaxton & Co.; Sidney Grant; McGrath & Deeds.

OAKLAND—Avey & O'Neil; Billy Arlington & Co.; Wm. Embs; Kara; Ed Morton; Corine Tilton Revue; Ollie, Young & April.

OMAHA—Neil Abel; Bennett Sisters; Carlton & Ballew; De Haven & Nice; Toney Grey & Co.; Juggling Nelsons.

PORTLAND—Kittie Doner & Co.; Mrs. Gene Hughes; Mary Haynes & Co.; Jack Joyce; Kramer & Boyle; Silvia Loyal & Co.; Marshall Montgomery; Ritter & Knappe.

SACRAMENTO & FRESNO SPLIT—Anderson & Yvel; Anderson & Graves; Clifford & Johnson; Follis Girls; Bob Hall; Servias Le Roy; Michon Bros.; Whiting & Burt.

ST. LOUIS—The Barrys; 4 Marx Bros.; Ona Munson; Nathane Bros.; Olsen & Johnson; Rolls & Royce; Toto.

RIALTO—Dress Rehearsal; Dillon & Parker; Princess Kalina Co.; Norton & Nicholson; Page, Hock & Mack; Taxie.

ST. PAUL—Clark & Bergman; Lou & Fay Durbyelle; 4 Lamys; Morris & Campbell; Henry Marcus & Co.

SALT LAKE CITY—The Cansinos; Dooley & Storey; Margaret Ford; Gautiers Toy Shop; Jack Rose; Swift & Kelly; Van Cellos.

SAN FRANCISCO—Joe Bennett; Maurice Diamond; Bobbie Gordone; Chas. Harrison; Vera Gordon; Lee Children; The Rios; Toney & Norman.

SEATTLE—Ben Beyer; Brown & O'Donnell; Mattyles Lippard; Marshall Montgomery; Stone & Hayes; Santos & Hayes Revue; Worden Bros.

SIOUX CITY—Joseph E. Bernard; Flashes; Gautiers Bricklayers; Jado Trio; Gibson & Cornelli; Cliff Nazarro & Co.; Nat Nazarro & B. B.; Nanon Welch; Watts & Hawley; Warren & O'Brien; Frank Wilson; Van & Vernon; York & Kings.

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